SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

PRICE 25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1931, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 101. No. 6 NEW YORK, WEDNESDAY, JANUARY 21, 1931 72 PAGES

B'WAY TWO-BIT BOARDERS

Pitchmen Go the Way of Big Biz, Coast Influx of Speak-and-Scram Boys

Los Angeles, Jan. 20.

Traffic cops and need for "big business" methods are shoving pitchmen off the curbs and forcing them into stores. The days of the corner corn doctor, standing on a box and lighting a coal-oil sun arc at night, are numbered.

Attracting a crowd quickly causes a traffic jam and the wagon for the pitchman. Concentration, application, and the other terms used by big business have landed on the sidewalk orators and they're now ambitous for a roof.

Oldtimers complain they haven't room to swing their arms in a store. It's harder to charm the suckers, too. A silk hat or a frock coat and wing collar don't carry the same prestige indoors.

Depression has hit these lads like everyone else. And there aren't the number of suckers there used to be.

(Continued on page 68)

Waiters, Show and Cig Girls With Portable Nite Club Under a Canvas

Hollywood, Jan. 20.

A traveling nite club, virtually a miniature road show of 40 people, is Art "Jiggs" Van's idea with the Morrocco Nite Club, which starts one-nighters around here under canvas.

Van, formerly partnered with Eddie Borden in vaudeville, and the original "Jiggs" of the McManus cartoons, has been playing summer fairs with a similar idea. He's now hitting the winter resorts with his traveling show, which includes a 12-piece dance band, four femme dance specialists, eight waiters, three bartenders, checkroom and cigaret girls, three electricians and other personnel.

Main idea is to permit the 50-cent and $1 admissions to dance under the portable palm trees and Morocco street scenery. In lieu of couvert there's an extra tariff for choice table locations.

Van has tie-ups with the California Crushed Fruits association, Texaco Oil, Canada Dry, etc.

Grain Buys Tickets

Lethbridge, Alta., Jan. 20.

Announcement was made by Charles Hanson, manager of the Empress, that one bushel of wheat will admit one person to a regular show from now on. Farmers are encouraged to throw a few sacks of wheat in the car and take the family to the theatre.

If the wheat is properly sacked it has a monetary value of 55 cents at the Empress, which sum includes the price of admission and tax. Thirty-five cents is the price set on a bushel of barley and 25 cents for oats.

Profitable No

One of Broadway's smartest writers, with more than a score of successful plays and musicals to his credit, is getting into beaucoup trouble because of his inability to say no. He has accepted money from a half dozen producers on a promise to write them shows.

He means well, but simply can't turn a check down.

American Show Girls as Traveling Frenchy Models For Tracks and Resorts

Societe des Couturiers de Paris, an organization of French costume designers and manufacturers interested in the trade on this side, is planning a series of fashion shows in various sections of the country that will top anything in its line ever attempted. Ten girls, showgirl types, will be sent on tour, the troupe leaving next week for Agua Caliente to mingle with the crowds at the race track there.

Girls will be paid $75 a week and all expenses, and are guaranteed two months work on the road. Fashion displays at racetracks are customary at Longchamps and other race tracks around Paris, but it's a new wrinkle for the pony parks on this side. After the Agua Caliente show the models will strut their stuff at various fashion shows in cooperation with department stores along the west coast.

Plans call for the girls to tour the middle west and then head for Miami to appear at the Hiahleah track there, with more fashion shows scheduled for Miami Beach, Palm Beach and other ritzy Florida and southern winter resorts.

While many show girls have been applying for fashion show touring jobs, the field is limited to experienced models who have previously worked the out-of-town fashion show spots. Societe, with a Fifth avenue office, is showing a preference for girls who speak French or have a smattering acquaintance with the language in order to give their shows an authentic Frenchy touch. The girls are all being recruited on this side.

Jobless Pleasure

Yonkers, Jan. 20.

It's almost a pleasure to be out of work here. Moving pictures now placed on the entertainment program for the jobless. Patrons kick some because shows start at 7:30 at night. Too early.

Boys are housed in the state armory, which is equipped with cots and blankets. Also row of shower baths.

UNFORTUNATES OF THE SHOW WORLD

"Film Players' Club" Cares for Theatre's Down-and-Outers at 25c a Week—Quartered in Canfield's Old Gambling Den—Members Stay Out of Cold, Play Pinochle and Wait for Calls—"Daddy" Browning Benefactor

BEATING THE BOWERY

Broadway has a little hotel eclipsing anything similar on the Bowery. It's quartered in Canfield's old gambling den on 44th street.

For two bits a week down-and-outers of the show world can step in, out of the cold, and even play pinochle with greasy cards on the same green-topped tables that held up deals in the days when they meant a couple of grand per roll.

The heavy door, with a slit finer than any modern speak's, still hangs. It is that and the green

(Continued on page 46)

PROFITS OF $10 A CASE NOW SATISFIES

Bootlegging is constantly becoming a more standardized business. This applies to the City of New York at present, and because of general conditions is likely to extend elsewhere. The boys in the liquor trade are realizing that a moderate profit is more in tune

(Continued on page 43)

Fox News Lad Will Move In on the Prince

Fox Movietone Newsreel is assigning Len Hammon, its ace camera and contact man, to "live" with the Prince of Wales from the time he sets foot on Bermuda, Jan. 28 throughout his stay on this continent. It's the first time that any American newsreel has worked out such a campaign around nobility.

Hammon and his men will be with the Prince on shipboard and at his hotel. The itinerary from Bermuda includes Havana, Panama and then the American oil fields.

Hammon got back from Germany a few weeks ago.

Modern Methods by Undertakers, With Actors as Demonstrators

Troy, N. Y., Jan. 20.

Instead of formal speeches on various phases of the undertaking and embalming business, at regional conventions, a few actors and actresses are being used to get over the desired message, their "performances" being supplemented by lantern slides.

Novelty of the methods employed to encourage the development of improved service in the funeral profession serves to attract a steady influx of visitors, it is reported. Thespians employed for this purpose do their stuff several times a day at district conventions. They work on some sort of a stage in a convention hall or hotel ballroom.

Three actors and one actress gave a show twice daily at a convention of 200 upstate New York and New England undertakers last week. Meeting was arranged by the National Funeral Directors Associa-

(Continued on page 42)

Eye Finance

Los Angeles, Jan. 20.

Two trained seals working at Long Beach got into a fight in which one of the seals lost an eye. Manager of the house immediately demanded that the act cut 25% due to the bum glim.

The seals' owner claimed he couldn't take the cut because he had already taken a 25% cut on his regular salary and therefore was only being paid for three eyes.

Bobby Jones' Painful Period Before Mike But Makes It in Par

Atlanta, Jan. 20.

Bobby Jones' radio debut Wednesday night (14) found the king of shotmakers highly nervous and shaky before WSB chimed in as the key station of an NBC hookup of 44 stations.

Rehearsals prior to the 15-minute spot for the Lambert Pharmacal Company found the golf champ at times as much as three minutes over par and, at other times, shooting eagles and birdies with the minutes. With characteristic wizardry, when the pressure was on he made it in even par.

Bill Munday, Atlanta "Journal" sports writer and NBC sports announcer, introduced Jones. In attempting to soothe the nerves of the golfer, Bill got himself into quivers.

O. B. Keeler, another "Journal" sports writer and known as the "Boswell" of the shot-making king, said Bobby was at higher nervous tension before facing the mike than at any time in his golfing career.

"This thing has got me scared to death," Bobby told friends in the studio before the broadcast. "If the Lambert people merely wanted me to drive a golf ball on a national hookup, it would be O. K. I believe I could hit a golf ball, but I have no assurance I'll hit this mike."

Although rehearsals had been ragged, the program concluded as the second hand swept across the 15-minute mark.

Keeler explained Jones' apparent calm during the proceedings as his "ability to relax under pressure."

100,000 Go For Par's Radio Photo Proffer

Par-Publix, offering photos of its stars through its radio hour over CBS to all who write for them and enclose two tickets stubs from Par-Publix theatres, has to date received 100,000 letters for pictures.

Par-Publix started the ballyhoo Dec. 12.

Admish Cut to 7½c by 2-for-1 in Seattle, With 15c Low Top at Night

Seattle, Jan. 20.

Liberty (Jensen-von Herberg) takes further indirect cut in admish prices by advertising in "Buyers' Guide," coupon admits one adult free with one ticket purchased.

That virtually makes adult admish up to 7 p. m. at 7½c. each. Lowest in Seattle since the nickelodeon days.

After 7 p. m. the 30c. admish would, in case of a coupon, be cut to 15c. This is a first-run house, with about the best sound effects in the northwest.

Advocates Cellars

Chicago, Jan. 20.

Make each home basement a barroom is the sales plea of a floor covering concern, which is touting its product on the air.

Argument that each basement should be turned into a drinking joint points out that the floor covering won't suffer so much as the better furniture upstairs if this plan is followed. Announcer practically admits everyone is drinking at home, so why not save the wear and tear on rugs and chairs.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

Worry Over Rigidity of Clean-Up Drive—Guessing at B. O. Effect Any Release May Come Too Late

Picture men as a body are becoming aware that they have gone too heavily on the record against salaciousness to permit a let down now. Any escape would probably bring a howl from all the women's clubs and similar organizations throughout the U. S. to which they practically made a pledge to keep the screen snow white.

The public is beginning to notice the change, both in advertising copy and on the screen, but particularly in the exploitation. Producer representatives in making observation of this admit that the metamorphosis is in the nature of a shock for the fans, especially for the New York multitudes. Some film companies openly admit their fear at what they are a party of—the abolishment of that keen sex edge.

Haysites are already questioning each other on the wisdom of the move. Some figure that there should be a bit more latitude allowed. This is because in another four to six months a return to the sophisticated way of doing things will be so conspicuous as to open the channel for hordes of blue nose complaints, augmented by clubs which are now abetting the effort to keep the industry's shirt spotless.

Desertions from the pact are expected within producer ranks. This is admitted by producer proponents. The latter, however, maintain that if the majority of producers live up to the letter of the agreement the industry, within a year, will have brought back to the picture theatre not only the child but adults who have never been past a picture box-office. As a whole, it is maintained by the biggest producer interests, that the industry must stand pat on its sex understanding. There can be no weakening, at least not general and for the present.

2D FROM 'PETTICOAT' FOR WB STUDIOS

Reginald Owen of "Petticoat Influence," current legit, is engaged by Warners for one picture with options. He will be in "The Idol" and departs for the coast about Feb. 15.

Owen is the second featured player in "Petticoat Influence" to go to Warners. First was Dudley Diggs, in Warners' "Maltese Falcon."

Diggs and Charles Butterworth, under a termer to Warners, leave for the coast today (21).

Jannings in Show?

Berlin, Jan. 20.

Emil Jannings is supposed to be negotiating with a New York manager for legit appearance in New York next season. Play being considered for him is "Business Is Business," by Mirabeau.

Jannings sails for New York March 14 in order to start work on his next talker for Par, "The Man I Killed." Script is based on a Maurice Rostand play.

Chorus Girl Gets $1,000 For Pathe Fire Injuries

New York Supreme Court consented to a compromise claim amounting to $1,000 to be paid Carolyn Mackey, chorus girl, by Pathe arising out of a suit brought by the girl through her guardian for injuries and burns suffered in the Pathe studio fire in Harlem, December 10, 1929.

Miss Mackey is 19 and according to affidavit suffered no permanent injuries. After doctor's and lawyer's fees amounting to $225 are deducted, the balance of the award is to be held in trust by the court until the girl reaches 21. This is a matter of law in N. Y.

"The smallest good deed is better than the grandest good intention."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Bow Copy Hunt

So hot are the N. Y. tabs after Clara Bow copy that one sheet had a reporter call up the Paramount publicity department and represent himself as "a small theatre owner." Merely after picture dope on the redhead.

Hopkins Dodges Film Offer From Radio

Arthur Hopkins prefers Palm Beach to pictures, for the remainder of this season anyway. The legit producer says he may do another stage play, but he has the Palm Beach hunch for February.

Hopkins must have been the legit anonymously referred of late by reports in "Variety" as in negotiation with Radio Pictures. Hopkins admits some talk about an association, but it's out now, he adds.

Radio was reported having submitted to Hopkins a full proposal to assume directorial charge of a reproduced legit play or so for the screen by Radio. This matter Hopkins is said to have declined, but stating he could consider acting in a legit advisory capacity at the studios.

A deal might have been arranged on that basis if there were no Palm Beach.

Weather

Washington, Jan. 20.

Weather Bureau furnishes the following outlook for week beginning tomorrow (Wednesday).

Occasional snow flurries and seasonable temperature next two or three days, except generally fair along the Atlantic seaboard.

Snow or rain probably Saturday or Sunday followed by colder weather.

Paris, Jan. 20.

Weather has turned mild here. Picture business is doing well aided in part by the release of a number of new pictures. Legit returns continue poor.

Catlett Socks Thug

Hollywood, Jan. 20.

Walter Catlett two-timed a bandit when he was held up outside his apartment. Catlett knocked the gun out of the thug's hand and clipped him on the chin.

Would be robber recovered in time to make his getaway, but Walter has the gat as a souvenir.

WILL MAHONEY
in Earl Carroll's "Sketch Book"

The Newark "Star Eagle" said, "In 'Sketch Book' you will find Will Mahoney grabbing off the applause in a manner that will leave you limp. His eccentric dancing is something that grows on the spectator, and he climaxes the evening with his dazzling dance on the Mahoneyphone."

Direction
RALPH G. FARNUM
1560 Broadway

HIDEAWAYS ON WEEK-ENDS OR ALL WRONG

Hollywood, Jan. 20.

If you can tolerate Hollywood over the week-ends you're socially out. Anyone who doesn't manage to "get away from it all" over Saturday and Sunday is a wrong guy.

Arrowhead, Caliente, Ensenada, Palm Springs, Malibu and Santa Barbara are the main hide-aways, although some go to spots where no one can find them, even the wife or the sheriff.

Palm Springs, at one time popular with the eastern wealth as a winter resort, is now 90% picture names. Town has grown from two to eight class hotels in four years.

In the San Bernardino mountain region there are a flock of trick hideaways that have as their reason for existence medicinal baths. The pep up bath excuse is another of the great alibis for the male members of the household to get away from the mental hazard.

Bernice Claire, Solo

Bernice Claire returns to vaude for R-K-O, Jan. 24, as a single. Her last vaude appearance was with Alexander Gray.

Miss Claire opens in Boston.

HAZZARD'S SHORTS

Jack Hazzard, from legit, has completed four shorts for Warners which are to be released this month.

Hazzard may go to the Coast for this company.

W. K. Book Writers Falling Too Hard For Film Angle, Publishers Say

Hollywood is now upsetting the world's book mart. Book publishers are daily getting more panicky because their best writers have gone Hollywood. Writers are no longer writing what they think the book-reading public want, the publishers claim. They are writing what the Hollywood moguls may nibble.

The result is getting to be that the publishers have to turn more and more to the foreign field and new names for their class literary output. People like Louis Bromfield, Fannie Hurst, Rita Weiman and others—a few years ago considered among the better class of writers, from a literary standpoint—have been so much affected by selling things to Hollywood that, consciously or otherwise, they are writing picture stories. The newspaper critics are panning their efforts with the result that book sales suffer.

"Shattered Glass," Louis Bromfield's latest novel, got sour notices all around, the critics saying it read like a film scenario. Almost before they got through saying this, it was announced as being readied for production in Hollywood. Fannie Hurst's latest "Back Streets" is not yet finished running serially in "Cosmopolitan"- the book hasn't come out yet and two picture companies are reported negotiating for the film rights. Same goes for other w. k. authors.

Eventually the situation may result in publishers taking over film rights to books they publish, on a percentage basis, but this seems unlikely. Publishers are in fear of what the book reviewers may say. Authors also are generally tied up on those things by literary agents.

Meantime publishers are pleading with the agents to stop advising their authors about how to write books and stop talking picture rights to them. While such tactics may result in making the author more money, they point out, they will end by not being able to publish books at all—because the book readers, and the book critics will not stand for mixing in Hollywood.

Cocktail Suppression May Help Publicity Buffet's Objective

Willing Return

Los Angeles, Jan. 20.

With the city administration threatening to call upon the town's 3,000 deputy sheriffs for crime wave duty, a flock of picture execs are getting ready to turn in their badges.

It Seems Hounding Agents Are Penalty of Success

Hollywood, Jan. 20.

A flock of agents are after picture people to collect on contracts, some of which were negotiated in New York.

Lee Stewart, of New York, is after James Rennie for $1,500 on the latter's First National contract. "Taps" Schornstein, another New Yorker, is after June McCloy, now under contract at Paramount, on a managerial claim. Edward Small still has Ralph Spence tied up by attachment at Radio Pictures.

Herman Paley, in the Fox casting department, is after Frances McCoy, minor Fox player, for agent's commissions under an old contract.

Charles Kenneth Feldman and Martin Gang are acting for the plaintiffs in these matters.

Ayres Walks, Returns

Hollywood, Jan. 20.

After walking off the "Iron Man" set at Universal Saturday (17) over a salary dispute, Lew Ayres was back on the job Monday morning. He had a long talk with Junior Laemmle in between and is understood to have returned at the same figure.

Ayres has a five-year contract with U and more than four years to go, which calls for a sliding scale starting at $350 a week.

Ayres' squawk is believed to have started through advances made him by the Warners following the success of "Doorway to Hell." It now looks as though Universal will never loan him out again, attitude being that farming out players creates dissatisfaction while they're across the way.

SAILINGS

March 14 (Bremen to New York), Emil Jannings (Europa).

Jan. 30 (New York to West Indies), Frank Gillmore, Paul Turner (Kungsholm).

Jan. 28 (Paris to New York), Mme. Chanel (Ile de France).

Jan. 23 (New York to West Indies) Mr. and Mrs. M. Mahieu (Vulcania).

Jan. 22 (London to New York) Samuel Goldwyn (Europa).

Jan. 21 (London to New York), Lamberti (Majestic).

Jan. 21 (New York to London) Mary Ellis, Basil Sydney, Ralph Morgan, Donald MacDonald, Erskine Sanford, Teresa Dale, Frank Milan, Claudia Morgan, Warren Mac Collum, "Strange Interlude" Co., Raymond Wilbert (Bremen).

Jan. 17 (New York to Havana) Mr. and Mrs. Tom Bodkin (Virginia).

Jan. 16 (Capetown to London), "Mr. Cinders" Co., "Journey's End" Co., Ben Ray, Effie and Sylvia (Carnarvon Castle).

Jan. 16 (New York to Paris) Lou Wolfson (Paris).

Jan. 16 (New York to London), Mr. and Mrs. Gilbert Miller, Mr. and Mrs. Ben Kahane, Colin Clive, George Grossmith (Aquitania).

Jan. 15 (Paris to New York), Robert Florey, Ben Miggins (Bremen).

Jan. 14 (Paris to New York), Rene Leroy, Victor Prahl (Rochambeau).

A Year Later

Hollywood, Jan. 20.

La Argentina, Spanish danseuse, who refused $25,000 last year to do her specialty in "The March of Time Revue" (M-G), is now willing to accept any Metro offer for less.

Neither is the dancer insistent upon stellar honors, which, coupled with her previous high request, delayed the original revue negotiations.

Luncheons given for the press by picture stars are now usually informal buffet affairs. The formal seated luncheon party was discovered to be an in adequate source for publicity. Press guests found it almost impossible to get any satisfactory or private conversation with the host. As a result quite frequently nothing was written about the luncheon. As some sort of newspaper space was the entire reason for the luncheon, this condition had to be remedied.

The buffet has been established, but one wonders if it is a step toward getting the proper amount of space for the star. While the star gives these luncheons for publicity purposes only, it looks as though the newspaper people come to the luncheons merely to eat.

As most breadliners are rumored to be, the press is slightly skeptical about the food doled out to it. If it sees lobster and shrimp salad, it will have nothing but lobster. "What do you suppose that is over there?" one asks pointing to some dish. "Where did you get it?" inquires its neighbor. "Take some of the chicken a la king, it's good." If seeing little cakes displayed, it wonders if ice cream is to follow and wants to know why it is not brought on immediately.

From the beginning the press clamors for coffee.

Side Questions

In between skirmishes at the buffet, the press, plate in hand,

(Continued on page 43)

Jolson-UA Contract Is Still On—Starts in '32

Joseph M. Schenck and Al Jolson have parted for 1931 because they agreed it will be an offyear for musicals. But according to Schenck they're going through with the program, which will net Jolson $2,000,000 and Schenck four Jolson features, commencing in 1932.

Next January Jolson will earn the first $500,000 which Schenck has already paid him by doing "Sons O' Guns." Screen rights to the play are exclusively Schenck's and Jolson's until then, Schenck stating he has been assured that no other picture producer will use the theme.

Meanwhile, Schenck is endeavoring to secure Lupe Velez opposite Jolson in the stage show, "Wunderbar." Schenck, however, has no interest in this Shubert importation.

Jolson's contract with UA provides that no later than nine months after the completion of a picture will Jolson start on another.

United Artists' head returns to the Coast this week.

Mexican Fans Drifting To Weird German Dialog

Mexico City, Jan. 14.

Paramount's "With Byrd at the South Pole" was a smash at Cine Olimpia, largest film house here. Held over for second week. Natives applauding vigorously as Byrd is shownflying over pole and dropping Old Glory.

Although audiences at the Teatro Palacio, the town's third largest picture house, and neighborhood film shops resent talkers in which the mixture of languages is in favor of English, they are taking kindly to German spoken pictures. "Cuatro de Infanterio" ("Four Infantrymen"), dialog entirely in German, and with but few Spanish titles, scored heavily in the Palacio and the first line neighborhoods. Certain tabloids are eulogizing German talkers, chiefly on the ground that spoken films in any other language than English must be good.

GERING'S DELAYED START

Marion Gering, legit producer and director, leaves this week for the Coast. He has been given a directing contract by Paramount.

Gering was slated to leave two weeks ago, but was granted an extension by Par to enable him to handle "Storm Song" for Robert Newman, legit producer.

Arlen's Vacation Over

Hollywood, Jan. 20.

Richard Arlen is expected back this week from Honolulu to start on an untitled Paramount western Saturday (24).

Arlen was away for a month's rest.

WB STAR-NAME PROGRAM

75 Fleet Officers Leave L. A. 400 Flat Because of Snub to Director's Wife

Hollywood, Jan. 20.

Naval Ball, staged for officers of the Pacific Fleet by local society, flopped at the Biltmore hotel Saturday (17), when Admiral Schofield and his staff decided they were being snubbed by society leaders.

Situation came about because Mrs. John Ford, wife of the Fox director, was not on the list of guests. Mrs. Ford, former Washington woman and well known in diplomatic circles, gave a party for officers and their wives several months ago when Adimral Schofield took command of the fleet. Society was invited and attended and in return staged the ball Saturday.

Two weeks ago Admirals Schofield, Tarrert, and Pratt discovered that Mrs. Ford was not on the guest list. Investigating, they found that society leaders "did not wish to make official recognition of the motion picture colony." Another thorn was that of 2,000 officers in the fleet only 75 were invited and that, in addition, the daughter of one admiral was omitted.

Admiral Schofield notified the society leaders that unless the invitation list was made more extensive, and Mrs. Ford invited, the officers would not attend. The leaders went into a huddle and sent Mrs. Ford an invitation with the request that she remit $25 for dinner for herself and husband. Mrs. Ford ignored the invitation and notified the admiral, but requested him not to be governed by her action.

Result had society playing host to fleet officers who entered the ball room, had dinner and departed at 10:30.

Mrs. Ford is a niece of Surgeon General Blue of the Navy and the late Admiral Victor Blue. Her aunt was the social secretary for every President from Cleveland to Harding.

New WB Salaries

Hollywood, Jan. 20.

Edward G. Robinson's new contract with Warners calls for four pictures the first year, with options on three more, and with sufficient elasticity to permit him time off for legit appearances. Contract commences Feb. 15, running until Oct. 15, 1931, when Robinson will have 10 weeks off for legitimate engagements.

Robinson will make three pictures in seven months for Warners and will net $100,000 for the first lap of his new contract.

Rowland V. Lee, last with Paramount and signed to First National for three years as a megaphoner, is set at $3,150 a week.

Marlene's 2 Years

Hollywood, Jan. 20.

B. P. Schulberg scoffs at reports that Marlene Dietrich is going Warners.

Paramount has a two-year contract, with a six-month interval, which prevents the German girl from working in pictures, the interval being strictly for a vacation in Germany and Berlin stage work.

2 MONTHS TRAMP

Hollywood, Jan. 20.

John Ford, Fox director and George O'Brien, actor, left here Sunday (18) on the tramp steamer "Fi Yan," bound for the Orient.

Pair will be gone on the trip two months.

REGINALD OWEN WB

Hollywood, Jan. 20.

Reginald Owen, from Broadway legit, has been engaged by Warners.

He is due here shortly for his first, a test picture, upon which is predicated extensive optional renewal.

Kay's $930,000

Hollywood, Jan. 20.

Kay Francis' contract with Warners commences Oct. 15. It is for five years, including optional renewals, aggregating $930,000 for the entire period.

Miss Francis starts at $30,000 per picture, with starring guaranteed the second year.

DARROW'S 12 ONE-REELERS

Clarence Darrow is expected to sign this week to make a series of 12 one-reel shorts for Translux, Courtland Smith's new firm.

Understood that Darrow will pick the best material from his lecture tour subjects and attempt to steer clear of all controversial matter. Noted trial lawyer has turned down a proposition to star in a court room feature.

First of the series is named as "Capital Punishment," followed by "Is Man a Machine?", thence other subjects from his platform tour.

Extras Perk Up

Hollywood, Jan. 20.

Five more features were being shot last week than the week previous, but the mob figures were lower by 50 extras daily. Thirty-one feature units were active Monday and Tuesday, the best since Christmas. Twenty-eight continued over this weekend, and eight more are set to start.

Six days' placements totaled 3,892 last week, or 23% lower than the 1929 average. Mob work has been considerably better this month than in the opening weeks of January, 1930.

Body of Charles Ross Sent East After Tragedy

Hollywood, Jan. 20.

Body of Charles Ross, vice-president of RCA Photophone, was shipped to New York Friday (16), following an autopsy performed by Coroner Nance.

According to the coroner's report, death resulted from heart disease.

WARNERS' AIM IN TAKING ON NAMES

Paramount Reported Missing Chatterton Only from Warner Annexations—Nothing Known About Reprisals — Harry Warner's Denial

IN OPEN BATTLE?

Harry M. Warner in a dignified and business-like announcement last week denied, in refutation of many reports, that the Warner Brothers was engaged in any "war" with a competing picture company. The announcement stated that the cause of all of the fireworks was something merely occurring in the day's routine of the Brothers.

With the Brothers annexing a galaxy of stars in a bunch, some of whom are continuing unfinished contracts with other film producers, and particularly a large slice of names from the Paramount list, the trade admired the announcement by Harry Warner, but couldn't see it his way. Reports are that the slowly rising battle between the Warners and Paramount is now in the open.

It started some time ago on a product basis when Par and WB seemed unable to agree on a buy and sell trade for one another's pictures. This start was aggravated when Paramount opened its own theatre in Philadelphia against a nearly all-Warner sewed up town.

While Paramount professes to pass up the WB collection of Par stars by saying about the most missed from the Par lot will be Ruth Chatterton, the Warner landslide appears to have been one of the early surprises of 1931 to Paramount and others. No one will vouchsafe any comment on reprisals, nor is the further intention of the

(Continued on page 34)

Press Bombardment

Hollywood, Jan. 20.

Hays office is beaucoup busy announcing its stand to reporters and others on film colony morals. More than the usual number of stories about picture people have been breaking in the dailies.

Hays lads have a stock reply that nothing will be done as the office is concerned only with pictures, advertising, and producers' relations.

Agents Blaming Each Other For Wild Salary Rebellion Now Sweeping Picture Colony

Hollywood, Jan. 20.

One of the most hectic intra-studio situations currently has inner Hollywood in a turmoil. Behind the star-grabbing and jacking up of picture salaries is a sweeping allegation by almost every agent that the other fellow (of course) is to blame in "ribbing up" the players for more salaries, brewing discontent and generally upheaving the morals of the temperamental stars.

Joyce and Selznick agency, which negotiated the Ruth Chatterton and William Powell contracts for Warner-First National, frankly admits that it is being accused of "running and ruining the studios." Other agencies are charged with creating uneasiness in the minds of long-term contract players through demanding greater concessions outside of their written covenants, and making demands for stories, directors, etc.

Contract-Tearing

This extraordinary procedure is fortified by the agents' representations that if the studios should offer, in disgust, to tear up the contracts of such players, that would be just the thing the player desired. The agent, so he says, could then sell the player at better terms.

Juvenile On Skids

This feeling of discontent has one potential juvenile star now thoroughly on the skids and assigned to $25 a day roles, where only three or four months ago he was being accorded ace attention on stories, femme vis-a-vis stars, directors, etc., with the objective of early stardom. His demands, allegedly inspired by his outside-the-studio business mentor, are said to have prompted his studio head to make of him a decisive object lesson for the rest of the lot that the studios can still take players over the jumps at will.

General feeling of unrest has the intra-studio personnel a seething cauldron. Warners' generosity to its newly acquired talent is an indicator to the average malcontent of the true value of star dust. That the star's the thing and that the picture "name" is the box office answer, is what the agents are cooing into the ears of their clients.

Quick Build-Ups

Hollywood, Jan. 20.

Looking over its talent list after the Warner raid, Paramount mentions Wynne Gibson, from musical comedy, as able to step into Ruth Chatterton's shoes and Juliette Compton, from the New York stage, as a replacement for Kay Francis.

Both girls are expected to get a quick build up by Paramount.

ANTI-SALOONER ON ALKY EVIL VIA SCREEN

Hollywood, Jan. 20.

J. C. Penny, chain store magnate, and Lyman Pierce, both officers of the Anti-Saloon League, have started negotiations here for the production of a feature-length picture and a series of shorts to be used as prohibition propaganda.

League recently appropriated $10,000,000 for immediate disbursement to enlighten the public on the benefits of a liquorless country. Part of this sum will be available for picture production. Production will probably be sponsored by the Business Men's League for Temperance, a subsidiary of the Anti-Saloon League.

It is also reported that the Republican National Committee is interested in the picture project.

Feature will be an original story, "Do You Want It Back," with no author credited.

Penny returned east last week, leaving Pierce in charge of the picture deal. Several independent producers have been trying to get the production under their wing, with only one, the American Film Company getting to the conference stage.

Understood that if and when the picture is made, it will be road-showed with the National Brotherhood of Protestant Churches supervising the distribution.

Same Old Heavies Too Much Tipoff On Stories; Less Leer on New Faces

Hollywood, Jan. 20.

Looks like a bear market for heavies this year.

Producers say audiences are getting too wise. The minute one of their contract menaces trots into a scene the fans all recognize him, even with whiskers, and know that he means dirt. Consequently he's usually a giveaway on the story.

To keep 'em guessing the producers are going to swap around their heavies during the year, hoping to at least partially fool their audiences. Several also have been dropped.

Picture makers are trying a find-the-menace gag for their new pictures, intention being to put in heavies who might be a nice guy until the sixth reel. It's all in the interest of suspense.

Schumann-Heink Takes Job Instead of $350

Hollywood, Jan. 20.

Ferdinand Schumann-Heink, son of the opera diva, has settled his differences with Al Rogell by agreeing to work on the indie producer's next, "The Beloved Enemy," as technical advisor.

This is the American-occupation-of-the-Rhine story, for which Rogell wants to secure official ambassadorial approval from the German Embassy in Washington. He is going east next week for that purpose.

Schumann-Heink's claim for co-authorship of the story was arbitrated before the Academy of M. P. Arts and Sciences, and while it was agreed that Seton Miller and Rogell are the authors, and not S-H, the latter was ordered to receive $350 for partial services rendered in suggesting the story.

In lieu of the $350 cash award, Rogell has taken S-H on as technical advisor.

Academy's Best Showing

Hollywood, Jan. 20.

Treasurer's report for 1930 shows that the Academy went $2,865 into the red during the year.

Figures include only receipts and disbursements, the cash receipts for the year being $96,957 with disbursements $99,814.

The Academy's financial condition is now the best since its founding.

Tailed Leads

Hollywood, Jan. 20.

Ralph P. King, who made "Found" in Australlia, leaves here in May in search of Filipinos with tails.

He claims he knows the island in the Phillippines where natives grow vertabraical appendages long enough to use in lieu of chairs. King's uncle supposedly owns the island besides running Manila's biggest paper.

The tailed specie will go into a feature similar to "Found," which was based on hitherto undiscovered tribes in Australia.

Renew With Anita

Hollywood, Jan. 20.

Anita Page's contract has been renewed by Metro for another year.

Vic McLaglen's Operation

Hollywood, Jan. 20.

Victor McLaglen entered the Hollywood hospital Sunday (18) for an abcess removal.

INDEX

Pictures	2-35
Foreign	6-7
Picture Reviews	17-30
Film House Reviews	45
Talking Shorts	17
Vaudeville	38-42
Vaude Reviews	44
New Acts	44
Bills	47
Times Square	48-51
Editorial	54
Women's Page	52-53
Legitimate	55-62
Literati	63
Music	64-67
Obituary	68
Correspondence	69
Radio	67
Night Clubs	66
Outdoors	68
Letter List	71
Inside—Pictures	54
Burlesque	43
Foreign Show News	58-59
Inside—Legit	62
Legit Reviews	61
News from the Dailies	43
Sports	51
Inside—Vaude	42
Chatter	50

Even Nails, Locks and Ushers Can't Stop Theatre Bit Lifters

Chicago, Jan. 20.

Toughest job of managers of outlying de luxe theatres in and about Chicago is trying to keep hoodlum patrons from petty stealing. The switching is constant the year around and in most spots runs from $12 a week up. Spring time, however, is lifting time in these houses. Even floor lamps mysteriously walk out when the sap begins to flow.

Beginning of warm weather seems to be the season many of the suburbanites decide they need new fixtures about the house. They grab what they can from the theatres with few ever getting caught.

Electric light bulbs lead in being the fastest disappearing item. Fancy bulbs, from candelabrums, disappear in home houses at the rate of $2 weekly.

Water faucet knobs come next. As fast as one de luxe Publix-B. & K. house replaces these porcelain fixtures they vanish, both in the women's and men's retiring rooms. Even the plungers in the wash basins, which only experienced plumbers can loosen, are lifted.

At one time houses all over the city used linen towels, fastened on a rod with a washer so as to slide up and down. Had to discontinue because the washers were cut out of the towels and used for telephone slugs.

Vending machines, in all these type houses, suffer badly because none is constructed to resist slugs. Most houses have from 4 to 10 of these machines, and all run heavy on phoney money. Anything loose, that can be removed about these vendors, is taken with none of the houses replacing the items.

Nail It Down

Eyelets, holding down stair carpets come next. Most all houses replace these items twice a month.

Toilet paper racks, where ever they can be wrenched loose, run four a month in all houses.

Number plates, from the seats, are also always fair game.

Picture frames, in the lobby, give up star's photos running over 12 a week.

Some even pick the inlay off lobby furniture.

The stealing goes on day after day, despite all efforts to stop it.

Rubin Inherits $197,000 From Brother's Estate

Syracuse, Jan. 20.

J. Robert Rubin, vice-president and general counsel for Metro-Goldwyn-Mayer, receives $197,376.67 from the estate of his late brother, William Rubin, of this city. A similar amount goes to three sisters and another brother of the deceased, who was a leading Syracuse attorney and realty operator at the time of his death in October, 1928.

John V. McCarthy, counsel for the State Tax Department, filed a transfer tax appraisal on the Rubin estate in the surrogate's office here, revealing the gross as $1,291,346.66. Expense of administration and debt totaled $304,463.33, leaving a net estate of $986,883.33.

Real estate left by Mrs. Rubin, long local counsel for the Shuberts, amounted to $918,636.63.

GOODMAN'S FIRST

Hollywood, Jan. 20.

First assignment handed to Edward Goodman, brought here from the New York stage by Paramount, will be the co-direction with Richard Wallace of "Gentleman of the Streets."

This is the William Powell picture formerly known as "Cavalier of the Streets."

CROMWELLS EAST

Hollywood, Jan. 20.

John Cromwell and his wife, Kay Johnson, will leave here for a month's vacation in New York late next week. Miss Johnson started to leave last week but didn't.

"Unfaithful," now being directed by Cromwell, is scheduled to close Saturday.

RADIO CONTRACTS

Hollywood, Jan. 20.

Term contracts were given Monday by Radio to John Darrow and Robert Ames. Also John Howard and Humphrey Pearson, the latter two writers.

WB's 1st Serial

Warners is diving into its first serial for immediate release. Series is to be known as "Adventures in Africa." It will be sent out in 15 two-reel episodes.

Material was originally shot a year or two ago by a man and his wife whom WB financed to delve into the jungle to see what they could get. Story for the background is being made on the coast.

CLARA GETTING TOUGH BREAK, SAYS PAR.

Hollywood, Jan. 20.

Paramount has no immediate intention to call it quits with Clara Bow, although recent developments, latest of which is placing Sylvia Sidney in a picture Miss Bow was to have made, made it appear that the redhead was on her way out.

Replacement of Miss Bow in "City Streets" means meeting an emergency through Paramount having sold that picture on this year's program. High executives claim that holding up production on the picture for six weeks until Miss Bow returns from a vacation she requested, would mean delaying Gary Cooper, also cast for the picture, and others, with the studio shooting schedule not so flexible at this time.

Through the replacement, Par has scheduled "Working Girl," based on the play, "Blind Mice," as the next Bow, to go into production when her vacation is over, probably around March 1, with Lothar Mendes directing.

Press Harpoons

Miss Bow's latest troubles with Daisy DeVoe, her ex-secretary, has the daily papers here again shooting the harpoon into her "because she's good copy." Whether the Bow-DeVoe trial will affect her sales is something else again.

When Miss Bow returns from her six weeks' rest, Par will be in a better position to index public reaction. Now, it officially has no other plan than to carry out her contract, which is up in October. With the late raid on Par stars by Warners, the company is expected to hold on to its other stars, including Miss Bow.

Hysterical and upset over the trial, bad publicity given her, and last week's strenuous rehearsing for "City Streets," plus a recent operation removing a piece of cartilage from her jaw, Miss Bow voluntarily asked Par. for a six weeks' vacation.

May Still Go East

Dailies out here have been making it look bad for Clara, with maximum of space given to trial and sob-sisters doing their stuff with a vengeance. Lately, Par. has been unable to control the coast dailies and reporters so far as Miss Bow is concerned. She still may be sent east to the Astoria studio where better control of news by home offices can be exerted.

Par itself sympathizes that where the Bow-DeVoe trial figured to make a martyr of the redhead, she is being given what's generally known as "the works" by the press.

Sues June McCloy

"Taps" Schoenfeld, agent, has started suit in the Los Angeles courts against June McCloy, under contract to Paramount, asking judgment of $1,900 for commissions due to date.

According to "Taps" he signed an agreement with Miss McCloy last June as her manager for one year for which he was to receive 10% of her earnings. He also claims he obtained several night club engagements for Miss McCloy and was instrumental in negotiating her contract with Paramount.

Charles Kenneth Feldman, Coast correspondent for Julius Kendler, attorney, represents "Taps" in the action.

A STEADY FLOW

As in a good fountain pen, when the ink flows continually, clearly and smoothly so do our clean-cut comedy gags flow as steady and convincing to make famous the always headlining team known as

"Originators of Tintype Comedy"

(CHIC) (ROSE)

YORK and KING

Wk. Jan. 17, Orpheum, Portland, Ore.
R-K-O Direction LEE STEWART

Tellegen Quits Stage To Try Drama School

Lou Tellegen, who has been trouping in Canada with a French company has returned to New York and announced his retirement from the stage. He has leased a studio in the Steinway Hall, and will open a dramatic school.

Idea, as he explains it, is to teach dramatics to musical comedy people who want to branch out, or intend to try picture work.

MONTREAL LOST BUT LITTLE TRADE IN '30

Montreal, Jan. 20.

Despite the calamitous bawling of general bad business for the greater portion of last year, the official records of this city disclose that local theatres were not so badly bumped.

Total theatre attendance for 1930 reached 25,664,734 people, only 800,000 less than in 1929.

In bulked gross for last year the film houses of the town did proportionately.

Powell's Par Peeve Over Verbal Agreement

Hollywood, Jan. 20.

Inside of the William Powell-Paramount scrap and the consequent Warner contract, is said to be the actor's burn that the studio didn't live up to a verbal agreement that a new deal would be given when he reached stardom.

Powell's side of the story is that when his contract was made five years ago Paramount promised a heavy boost when he became b.o. According to the player, a small bonus was given him only. Later, when asking for another raise, he received a telegram stating, "We expect you to live up to your contract."

GERMAN VERSION CAST

Berlin, Jan. 11.

Paul Reno has engaged a group of players for the German version of the production by Paramount in Paris of a comedy talker.

The actors are Franz Schulz, Lotte Loring, Trude Berliner and Curt Vespermann. E. W. Emo will be director.

INTO THE PARLOR

Hollywood, Jan. 20.

Roy Neil, at Columbia with a contract to direct two Buck Jones westerns, gets a chance to come into the parlor with the meg assignment for "Good Bad Birl."

Change "June Moon" Title

Hollywood, Jan. 20.

Because "June Moon" sounds too much like a musical, Paramount has decided to release it as "Night Life."

Think Jones Getting $150,000 for Golf Reels

Bobby Jones is reported getting around $12,000 per reel from Warners, or about $150,000 for the series of 12 one-reelers. Fox first negotiated with the golf king, at which time Oscar Oldknow, personal friend of Jones, offered $5,000 a reel. Bobby is said to have verbally accepted, but when WB came through with an offer slightly more than twice the Oldknow bid the latter released Jones from his obligation.

According to sporting circles Warners recently asked Jones to make a feature picture, romance and all, but the peer of the tee put his foot down on that proposition.

Jones is due on the Coast March 1, with his first release to be turned loose May 1.

Carewe Answers $11,000 Schumann-Heink Suit

Hollywood, Jan. 20.

Edwin Carewe's defense to an $11,000 suit by Ferdinand Schumann-Heink, is that the latter was to have promoted the capital to finance the picture in which his mother, Madame Ernestine Schumann-Heink, was to have starred.

The son's claim for $6,000 services and $5,000 damage to his reputation denies that the contract was predicated on his mother's services in "The Song of Life" as it was to have been called.

Mme. S-H is suing for $80,000 on her own.

Afifa Raises Dividend

Berlin, Jan. 11.

The A. G. fur Filmproduktion (Afifa) (limited for film productions) controlled by the Ufa, shows for last year a net profit of $9,500. The dividend has therefore been increased from 6 to 8 percent.

The change to sound necessitated considerable investments. However, turnover was speeded.

Arthur's Round Trip

Following the monthly conference of Fox division managers yesterday (20). Harry Arthur, general manager, will undertake a tour of Fox theatres.

Arthur expects to first look over the Manhattan and Brooklyn houses and then hit for Jersey. From there he will go over the New England and Poli circuits after which Chicago and Midwesco.

He will return to New York around Feb. 2.

Laemmle's 64th

Hollywood, Jan. 20.

Carl Laemmle, Sr., celebrated his 64th year Jan. 14.

Part of his observance was a radio talk from KFI.

HARDIE WEST FOR FOX

Russell Hardie, legit juvenile, currently in "Pagan Lady," goes Fox. Expected to leave for the Coast within two weeks.

Joe Pincus, Fox's eastern casting director, returns to New York today (21) after a month on the Coast.

DICK ROWLAND MAY HEAD TIFFANY

Rowlanders say that before the end of the week Richard Rowland will be president of Tiffany and L. A. Young will be out. Or Rowland will have the overseer's seat in Tiffany and Grant Cook will be either out or retained in some other capacity.

Grant Cook denies it all and L. A. Young is out of town and has no intention of coming to New York, according to Cook.

Rowland is reported agreeable to either post in Tiffany, being credited with expressing the intention of returning to the film industry.

Former head of First National Pictures is reported to have had the Tiffany subject first broached to him by Young. Shortly after that other Tiffany men are declared to have repeated the proposition with the stipulation that he would succeed Young as president.

From indications on Monday, Rowlanders said it looked as though Young was capitlulating; that a redeal on the Tiffany stock, controlled 100% percent by Young, was all that remained to be settled. Where the new financing, if any, is coming in could not be gleaned. Reports set Young's investment in Tiffany at $6,000,000.

In replying to a question bearing on Young's investment, Cook stated "That is neither here nor there. Mr. Young holds every share of the company himself."

Reports that Tiffany's worst blow had come from exhibitors holding franchises, that the exhibs would pay little for a good picture and reject the bad ones altogether, were denied by Cook, who declared that Tiffany's best year was 1930 and that the franchises were a boon to the company in every sense.

Do Not Owe Lab

In reply to a query concerning Consolidated Laboratories. Cook countered with: "We do not owe Consolidated a nickle," and further stated that prints on current pictures were coming through and that some of them were in release. The features enumerated include "Caught Cheating," "Command Performance," "Drums of Jeopardy," "Single Sin," "Fighting Thru," "Sunrise True" and "Aloha."

Phil Goldstone, production head of Tiffany, is returning to Hollywood today (Tuesday) to start work on Tiff's 1931-32 schedule. Instead of 26 features there will be 20. Approximately $200,000 will be spent on each Tiff feature, according to Goldstone.

In regard to Oscar Hansen's departure from the firm as assistant general manager Cook responded: "Any man who gets out of this company resigns. Oscar resigned. Our relationship has been most pleasant."

Hollywood, Jan. 20.

Script for "X Marks the Spot" has been completed at Tiffany and now awaits Phil Goldstone's tardy return from New York within a week. Production at the studio, at a standstill since Goldstone left, is expected to start again around Feb. 10.

Expiration of Edward Dean Sullivan's contract to write "X" leaves one less among a handful of employees still at the factory.

Inside Stuff—Pictures

Otherwise working harmoniously, there was smoke around L. A.'s Publix headquarters from a burn over an apparent attempt of the opposition, Loew's State, to steal thunder from Paramount's current attraction, the Biltmore Trio, specially booked.

When it was known Paramount had booked the Biltmore act, the State lassoed Eddie Bush, and advertised him as "original tenor, Biltmore Trio, and his harmony boys."

Ad changes were made in favor of Publix, with F-WC blaming its house manager.

Consolidated Amusements Society, originally organized by Harry M. Sugarman, formerly of West Coast Theatres, and R. J. Connors, to promote a $1 a month club for massed amusement, has been taken over by Harry L. Lewis, sports promoter.

Lewis bought out Sugarman and threw a new bankroll into the scheme. According to Lewis the Society now has about 5,000 members enrolled and is planning to branch out in the various forms of amusements offered to members at a buck a month.

That American interests may be back of the projected Wembley Trust, Ltd., newly organized British corporation with a producing aim in

(Continued on Page 54)

OVER-FOOTAGE TOO COSTLY

WB Shoving Newly Acquired 'Names' Into Announced Films—No Price Lift

Warners will discard stories for or substitute a personality into 15 pictures already announced on this year's program with exhibitors to get these films under their present contracts. Move is radical in picture annals and comes about following the recent acquisition of "name" people by WB.

It entails the heaving overboard of heavy coin in story properties and, in some cases, scripts already in production. Altogether, 15 pictures are listed among those to get the transfusion of a star or be sidetracked for another story to be constructed especially for a b. o. performer. Impetus for the plan came about through the acquisition of Ruth Chatterton, George Bancroft, (probable), Constance Bennett, Kay Francis, William Powell, E. G. Robinson, and Bebe Daniels.

Nearly all the 15 films concerned in the plan switch were merely known, and sold by title on the program, an old picture custom. Such films, however, call for low rentals because of the unknown potentialities but the Warner claim is that there will be no change in price this year despite the general strengthening of casts and scripts. Jake Wilk, WB story head, left for the Coast Saturday (17).

Plan is known to have been transmitted to the sales staffs in the field following a conference by Warner execs in New York last week.

Changes

Among the changes for the designated 15 films, of which 13 will now be starring pictures, are Bebe Daniels in "The Maltese Falcon," Constance Bennett in "Jackdaw's Strut," George Arliss in "The Millionaire," with dialog by Booth Tarkington, Loretta Young in "Big Business Girl," Dorothy MacKaill in "Party Husband," Doug Fairbanks, Jr., in "Chances," Barbara Stanwyck in "Night Nurse," Winnie Lightner and Olsen and Johnson in "Red Hot Sinners," E. G. Robinson in "The Idol," Joe E. Brown in "Broadminded," Richard Barthelmess in "The Finger Points," Laura LaPlant and Frank Fay in "God's Gift to Women," and John Barrymore in "Svengali." The remaining two pictures are "The Public Enemy," "Reckless Hour," based on the play "Ambush." Both these films will have all star casts.

Six of these pictures are already in the cutting room. Instead of being held for next year's program, however, these are now shoved ahead to this year's list.

Exhibs Keep Clear of "Lights" Until It Proves Itself at B. O.

Los Angeles, Jan. 20.

Exhibs in this territory are not buying "City Lights," the Chaplin film, in advance of its opening Jan. 30 at the Los Angeles theatre. Attitude is that Chaplin must show 'em before getting the high rentals demanded.

Gates were thrown open to the UA exchange some time ago on "Lights," allowing UA to take contracts, but to date the exchange has not attempted to bowl over exhibs. UA seems satisfied to wait until after the picture has opened here and in New York Feb. 1.

Chaplin is getting 50% straight from the first dollar for the Los Angeles run.

Busy Auditors

Hollywood, Jan. 20.

Flock of 30 or more auditors working on Fox West Coast books for the past six weeks will hang around another couple of months from present indications.

The group, including representatives of the Chase National Bank, has been working on a schedule of two shifts a day.

BLUMENTHAL AGAIN OUT AFTER COLUMBIA

A. C. Blumenthal is reported resuming negotiations to get in on Columbia Pictures. Blumenthal idea seems to be a buy in of some sort that will give him a direct connection with the organization.

The Columbia-Blumenthal affair has been going on intermittently for some months. How close it may be at present is undisclosed.

ERPI REWIRING FOX—COST $1,000,000

Hollywood, Jan. 20.

Fox studio will be reequipped for sound by ERPI. Studio failed to come to terms with Case.

Fox will buy 16 portable sound trucks from ERPI at a cost of $400,000. Additional expense is also certain, through necessity of changing camera and laboratory equipment to total over $1,000,000.

For some time Case and Fox have been arguing over the contract for the supply of aeloite tubes, Fox holding off until it had less than 30 on hand.

Adopting the new system of recording also means training of sound crews as the ERPI method is different from that used on Case equipment.

C. C. Comm. Asks Town What Amusements Wanted

Dallas, Jan. 20.

Chamber of Commerce of Wichita Falls, Tex., has appointed a theatre and amusements committee. Group is to make a survey of just what the natives want along amusement lines, and then try to make the amusement center of north Texas.

Publix has the town to itself.

COHN JOINS SHEEHAN

Hollywood, Jan. 20.

Louis Cohn got in and breezed right out again for an inspection trip with Howard Sheehan, v. p. of Fox-West Coast.

$70,000,000 MAY BE SAVED IN '31

No Hollywood Understanding but General Trend Toward Reduced Production Costs—Over-Footage Biggest Expense at Present—High Cost Talkers More Seldom

HEADACHES OUT

Studios will perhaps slash around $70,000,000 from their production programs this year in an economy drive aimed as an orderly retreat in the face of lower boxoffice grosses instigated by the general subnormal business condition throughout the country.

The cut is hoped to approximate 33-1-3% of the preceding year's cost with immediate attention to be given to over footage. This over footage is more than a matter of mere film in that any genuine curtailment would be a tremendous saving in electricity and labor.

At one time this winter a plan was being discussed within the industry to hold all regular program features to a maximum cost of $300,000, to be accomplished by a round-robin agreement amongst the various studios. Nothing ever came of it, as most of the production men didn't want to feel themselves limited to spend as desired if a picture promised beyond the ordinary in the making. That there will be a lessening of the $500,000 to $800,000 or the million-dollar high

(Continued on page 48)

'Greater Ingagi' Same as 'Ingagi,' Only Different

Hollywood, Jan. 20.

Nat Spitzer is working on a sequel to "Ingagi" under title of "Greater Ingagi."

The new animal picture will also be mostly monkey. Basis is material from a recent camera expedition into Africa. Story continuity is being blown in here.

MAYER EAST

Hollywood, Jan. 20.

Louis B. Mayer goes east this week or next.

Rockefeller's Realty Layout May Take Three Years to Build

Radio Corporation with all its subsidiary companies is not likely to move into the Rockefeller midtown commercial center, first called Radio City, for perhaps three years. The first brick in the gigantic real estate project, to extend from 5th to 6th avenues and covering a load of blocks in the 50s, will not be laid until spring.

It is estimated it will take 36 months thereafter to complete the original plan, which may undergo a few changes.

At first announced as to be taken over exclusively by Radio Corp., it is now said RCA will be but a tenant, utilizing about 25% of the total floor space available. Other occupants are hoped to be department stores, big office suites, etc.

The delay on the proposed Rockefeller business citadel is purported to be due in part to the theory that New York is already over-officed, and especially at this time with many skyscraping structures revealing yawning vacancies on many floors. It is for this reason that the builders are in no particular rush to complete the mammoth undertaking.

Roxy

The delay also bears on the continued presence of S. L. Rothafel, at the Roxy theatre. Due to leave the ace Fox house Jan. 1, the theatre director is still active there because Radio is holding up its own plans in lieu of the eventful move and centralization of its functions.

With Rothafel reported scheduled to take charge of all Radio Corp., ether programs (NBC), the delay has backwashed to the Roxy where Rothafel has a contract of which, it is said, he is loathe to let go until Radio execs get straightened out in the matter of the new home and centralized programs.

Despite any scarcity of leases, Radio men vouch for the Rockefeller intention to complete the outlined undertaking and will be ready to move into the new quarters when the time comes.

Chi Censors Rank Gun Play Ahead of Sex in Their Taboos

Chicago, Jan. 20.

Local exchanges and exhibitors are becoming more worried about the tremendous increase in the number of pictures "pinked" for adults only by the censor board. The past six months has seen the number of pink ticket films more than tripled. It is understood that the exchanges here are considering holding a conference with the censors and the police commissioners in an effort to revise the present censor code in order to do away with the steadily mounting pinked product. The trend is more against gun stuff here than sex.

This increase has come about rapidly with the newer sound film product. In the days of silent film exchanges were quite willing to take cuts, since it assured the elimination of only a few frames of film without injury to the general trend of the picture. With sound, however, it's a much more complicated matter.

Pink Easier

For this reason, exchanges are now asking the censors to give films a "pink" and let the censored portions ride.

Where formerly, too, the pink ticket was considered a gross boom, the recent flood of "adults only" films has kicked the bottom out of the market and the boomerang has struck. The loop houses continue to do excellent business with pink flickers, but the neighborhood spots are squawking plenty that the films are ruining their trade since the p rents won't go to them if they have to leave the children home.

Chicago censors have stated that they realize the situation the ex-

(Continued on page 46)

Industrial 8-Reeler

Hollywood, Jan. 20.

First feature length industrial with an all-professional cast is in production here.

Picture will go eight reels and is for Standard Brands, to be used in exploitation among its own employees. Yarn has all the frills of a professional effort, including the cost and love interest. Daughter of a grocer and the son of a baker are the lead parts.

Film is being made at the Metropolitan studio. In the cast is one legit player, Ruth Channing. Rest are picture people, including Otis Harlan, Wallace MacDonald, Charles O'Malley, Barney Gillmore, Eddie Clayton and Frank Rice.

2,200 SEATS AS MAXIMUM IN FUTURE

Going after the overseating problem in certain communities is edging the circuite around to a new slant. This is besides the present movement to sell back houses to former owners on a partnership basis if not outright. It calls for the remodeling of over capacity houses by the removal of balconies or otherwise cutting down the number of floor seats. This plan is being talked about at Fox.

Idea is in line with the view of some theatre experts who foresee the theatre of the future as a small and intimate house. This is also the idea back of the Hughes-Franklin-Schenck circuit. Latter outfit is cool to any capacity over 2,200 seats.

De luxe spots are not included in the balcony chopping plan.

COAST FILM CONCERNS GO IN FOR AIR PLUG

Hollywood, Jan. 20.

Picture studios here going in heavily for local air plays by having radio studios located on the picture lots. Latest to grab off radio representation is United Artists with a studio tie-up with KMTR in Hollywood.

Warners-First National operates KFWB. KNX is on the Paramount lot and has an hourly announcement exploiting Par's product. Studio also has about five hours weekly on straight broadcast, with Par stars making personal mike appearances.

Tec-Art and Metropolitan, both leasing studios, have KFOX and KMIC, respectively, ready to go on the air Feb. 1. Both studios will hold out the air plugs as bait to indie producers leasing space on the lots.

Only one of the radio stations mentioned with any chain connection is KFWB, which is the key station for the newly organized United Broadcasting Co., with outlets in San Diego, San Francisco, Portland, Seattle and other cities on the Coast.

Much of the studio plugging is confined to Southern California.

Harry Warner South

H. M. Warner is again confined to his home, this time with grippe.

He will leave for Palm Beach next week, where he expects to remain about a month.

Franklin's Start Set for About April 1st With 100 Theatres

Los Angeles, Jan. 20.

April 1 is about the date now set for the start by Harold B. Franklin as the operator of the Hughes-Franklin assembled circuit of indie theatres. Around 100 houses will form the nucleus of the new chain.

Franklin is due here from New York today (Tuesday). He came west on the same train with the R-K-O bunch. Among them is Hiram Brown. Franklin has been reported dickering with Brown for some R-K-O houses on the coast for Franklin operation, apart from those R-K-O houses that circuit might retain for its vaudfilms. R-K-O is said to have rejected the Franklin proposal.

While Joe Schenck is of the new corporation's board of directors, the only stockholders in it at present with substantial blocks of stocks are said to be Howard Hughes and Franklin.

Reoch Moves Up

Alexander Reoch will succeed the late Charles Ross as executive vice-president in charge of RCA Photophone. Reoch's elevation will be formally recorded at the next meeting of RCA directors.

Reoch has been affiliated with wireless interests since 1902. He joined Photophone in the capacity of vice-president under Ross in January, 1930.

U AND OFFERS

Reports of Couple of Big Producers After Laemmle Firm

Reports are around that one and probably two of the larger producers have propositioned the Laemmles concerning a purchase of Universal. One of the companies named in the report is Warners.

Both Laemmles are on the coast.

PAR MADE 82 VERSIONS—1930

Hollywood, Jan. 20.

During 1930 Paramount turned out for the foreign market, 82 versions, distributed among its three studios in Paris, Hollywood and New York. In addition, 17 features were dubbed. These were divided between the Paris and New York studios.

Fourteen languages went into these versions with Spanish, French, and German mostly used. Others were Italian, Swedish, Portuguese, Hungarian, Norwegian, Japanese, Polish, Czech, Romanian, Dutch, and Jugo-Slavian. "Paramount on Parade" was the most widely versioned.

Easier to Improve Foreign-Mades Than Lower Cost in U. S.?

Hollywood, Jan. 20.

Future of Paramount's Spanish versions in Hollywood awaits the outcome of confabs with Jesse Lasky, now here, and Mel Shaur, Par's foreign manager. There's a possibility that the Spanish musical now in work will be the last, all future versions to be centred at the Paris studio.

At Paramount it is admitted that there's a better chance of bringing up the quality of the Paris-made pictures than of lowering the cost of the versions here. Hence the inclination to shift all foreign language production to Joinville.

Milan's U. S. Pair

Milan, Jan. 20.

"Men Without Women" (Fox) went over nicely at the San Carlo Cinema, the audience being gripped by the story and powerful acting.

Against it is the fact that there have been two films and one legit production within the past few weeks, all dealing with submarine tragedies.

All dialog was shorn from "Broadway Favorite" (FN) for its showing here, only the songs being left. Picture therefore was unsatisfactory, Billie Dove's voice falling flat on the Italian ears.

Due for a very short run, inasmuch as numerous houses in the outskirts are now wired and are taking business away from the larger showcases.

Settle "Waltz Dream" Suit Out of Court

Litigation pending in the Supreme Court of New York County regarding motion picture rights to "The Waltz Dream" has been settled out of court. Two suits had been brought by David Koss, one against Ufa and Metro and the other against Paramount, Ernst Lubitsch, Oscar Straus, and Maurice Chevalier.

Suits date back to 1925, when Lubitsch was about to make "Dream" as a silent for Warners. This was called off when Ufa claimed the rights. Warners then assigned its rights to Koss, but the picture was made by Ufa and distributed in 1926 by Metro.

Recently, Paramount announced a sound version of "Dream" with Chevalier as star and Lubitsch as director. Announcement was followed by Koss's suit against Par, etc. "Dream" was written by Oscar Straus and Doorman Jacobson and settlement leaves the script in the air. Jesse A. Levinson represented Koss in both actions.

550 Wired In France

Paris, Jan. 12.

There are now 550 theatres equipped in France, out of which slightly over 100 in Paris.

Of these, half are American equipped, three Tobis, and the rest French.

NO MORE CHANCES

London, Jan. 11.

W. P. Films, small indie unit, who turn out two or three a year and last year did "White Cargo," which got a Hays ban in the States, has picked "Bohemian Girl" as its next.

British Version

Hollywood, Jan. 20

Paramount is now shooting a British version.

Filming "It Pays to Advertise," the studio is making added scenes in which the dialog will be centered around merchandise commonly advertised in England.

These additional scenes replace similar ones made for American consumption, about heavily advertised things here that might be Greek in London.

Blattner Ends Its Year With Deficit of $4,655

London, Jan. 11.

Blattner Company report, due for meeting Jan. 16, is bad. Accounts are made up to May 18 only, as Company's year ends there.

Balance sheet shows loss on year of $4,655, with cash at $1,324. Reserve for bad debts goes in a $1,441 and auditors' comment is this "is not sufficient to cover probable loss which may be incurred" on this item. As there is an item on the other side of the balance of $320,712 for share calls in arrear, auditors look like being correct!

Bulk of share capital consists of 10% cumulative stock, so there has to be figured what the company owes for dividends in arrear. This amounts to $159,900. A further spot which should go in the red is they have put in their Moviecolor holding at about 44 cents a share, but at date of balance sheet this stock was quoted at 14 cents, which ought to reduce its value from $74,275 as written into the balance sheet to $24,790.

Also holding in Stille Inventions, Ltd., is figured at a valuation of $20 per $5 share, but no basis for this exists except opinion of directors. Taking this stock at its par value—which it is doubtful it would fetch on realization at this date—there is a further difference of $37,250 here.

German Home Product Jumps, Imports Fewer

Berlin, Jan. 12.

Statatics for 1930 show that 300 productions were censored, 146 of which were domestic, 57 from other European countries and 97 American.

A continual decrease of productions censored was noticeable during the last few years. The number dropped from 520 in 1928 to 426 in 1929, and to 300 last year. At the same time the domestic percentage rose from 49 in 1926 to 148 in 1930. Product represents 76 directors, 41 of whom turned out only one picture each. The busiest directors were Geza von Bolivary and Carl Boese, who produced 6 and 7 pictures respectively.

Chanel Hollywood-Bound As U.A. Fashion Advisor

Paris, Jan. 20.

Madame Chanel, famous Paris dressmaker for whom a fabric color is named, leaves for the states Jan. 28 under retainer to United Artists. She will proceed to Hollywood to act as fashion advisor for that company.

Samuel Goldwyn made the arrangement figuring on arousing feminine interest with preliminary publicity on his pictures through the fashion angle.

British Censor Maybe

London, Jan. 11.

Probability is an important government step affecting the British Board of Film Censors will be taken shortly. Situation now is the Censor is appointed by the film trade, and supported by the distribs, who have to pay fees for every film submitted.

J. R. Clynes, Home Secretary, is expected to make an announcement in Parliament soon stating a Home Office official with special powers will be appointed to the Board of Censors.

This might do away with some of the present farcical situations.

Racz Back to Berlin

Dr. Evan Racz, in the foreign department of Paramount, New York, for the past year, has been sent back to Berlin.

He will attend to distribution of Par. product there.

Joe and Jane McKenna

Still rollicking on in Fanchon & Marco's Idea, **"Gem and Jams."**

This week (Jan. 15), **Fox Academy of Music, New York.**

Next week (Jan. 22), Fox, Philadelphia.

Thanks to Paramount-Publix for their kindly offer.

Direction **JENIE JACOBS; ARTIE PIERCE.**

QUAKE ROCKS MEXICAN THEATRES; NONE HURT

Mexico City, Jan. 20.

The biggest thing in things theatrical this week was the earthquake. The tremblor, which was the most severe that has rocked the Mexican capital in a long while, did little damage to the playhouses and movie shops. But the rocking and bumping of old Ma Earth for four crowded minutes, gave the audience and actor folks, too, the scare of their lives. The shocks began just as the supper show (always well attended here, and which finishes about 7.30 p. m.) was well under way.

On the evening of the quake, the theatres and movies were well filled. The Tremblor stopped the show. Players grabbed whatever props there were on the stage, to balance themselves for the sprint to the wings, and the silver screens were blackened. For a moment after the quake began all lights were switched off by the power company as a precautionary measure. The sudden darkness might have had awful results in the theatres. But, as it was, the worst anybody got was a bad treading on the corns.

Chorines playing the musical comedy and burlesque houses fled into the cold just as they were on the stage—which was with a minimum of wearables. Several actors beat it into the open from their dressing rooms, in their B.V.D.'s. Some theatres and movies resumed performance as soon as the quake subsided. But the audiences were slim. Most people preferred to stay out of doors.

Raquel Davido, Metro femme Latin version star, is in town for a month's vacation between talkers. She says all the companies have redoubled their efforts to improve foreign version.

Three noted Mexican musical artists have gone to Hollywood to work for various studios making Spanish versions. The trio are Robert G. Trevino, composer; Juan Arbizu, tenor, and Ana Maria Fernandez, mezzo-soprano.

Jimmie Horn Traveloging China for Old Pal's Sake

Hollywood, Jan. 20.

Jimmie Horn, one of Hollywood's scarce Chinese cameramen, has been bitten by the travelog bug. He leaves in a month for China to make a series of one-reelers in color. The usual lecture will be dubbed in when he returns.

Horn is going on the invitation of his old pal, Chang Chi Shek, now Nationalistic president.

MOJICA'S NEXT

Hollywood, Jan. 20.

Now in Barcelona on a concert tour, Don Jose Mojica, tenor, returns to Fox next month to make the two remaining Spanish versions on his contract calling for four.

"Paid to Love," with David Howard directing, will be the first.

Radio's Britisher

Hollywood, Jan. 20.

Ben W. Levy, English playwright, arrived here Monday (19).

He is under contract to Radio to write originals and adaptations.

Foreign Babel

Hollywood, Jan. 20.

Fox has barred all visitors from any sound stage where foreign versions are being made. Company claims foreign players can't stop talking once they get started.

Exclusion is aimed at foreign consuls and minor government officials, also correspondents of foreign papers and magazines. Complaint is that they all get together on a stage and talk over the old days in the old country while the director is yelling for the actors to act. By the time the performers get in front of the cameras they've forgotten what it's all about.

Various producers have tried to make the foreign importations feel at home by allowing their countrymen to visit them on the stages. Idea has proved too much of a handicap to production.

U Foreign Department Closes for 10 Weeks

Hollywood, Jan. 20.

Universal's foreign department, headed by Paul Kohner, is temporarily disbanded until April 1, when shooting on versions may be resumed. Jay Marchant, production manager, and others concluded their employment Saturday (17), with completion of the Spanish Slim Summerville shorts.

Kohner, who had been named associate producer for "Blind Husbands," will work with Eric Von Stroheim on the script during the studio shutdown.

BERLIN COMPOSER TO SCORE 6 MUSICALS

Berlin, Jan. 11.

The Berlin composer, Hugo Hirsch, has made a contract with Pathe Cinema in Paris to write the music for talkers.

He is now at work on a score of a musical comedy by Farkas, the author of "Wunderbar" called "Das Recht auf Liebe" ("The Right to Love"), which is to have its first performance in Berlin.

Elstree Casualty List Hampers Producers

London, Jan. 11.

Illness has been knocking talker schedules sideways at the British International Elstree studios.

Nora Swinburne fell ill during the making of "Potiphar's Wife." Hitch was so serious the company thought of reshooting the film with another lead rather than wait for her to recover.

Ursula Jeans was engaged for the lead in Hitchcock's 'Skin Game' role which was coveted by every lead in the country. Two days before shooting began she was operated on for appendicitis, the part being given to Phylis Konstum.

Dodo Watts succumbed to tonsilitis during "The Happy Husband," and schedules had to be reshuffled while she got her voice back in a nursing home.

Sunday Wilshin became ill on Alex Esway's current film, provisionally titled "Press Gang," and some minor players around the lot followed her example.

Spanish Indies' Tilt

Los Angeles, Jan. 20.

First squabble over Spanish indie production reaching the courts is Zavier Cugat's suit for balance of $14,084 claimed from Rodolfo Montes on the purchase of "Charros, Gauchos y Manolas" and "Un Fotografo Distraido." Purchase agreement was $20,000.

Final settlement was to be made when ticket sale on the two films grossed $25,000, which Cugat claims has happened.

Eckman as Pres.

London, Jan. 11.

Sam Eckman, head of M-G-M this side, is hot in the running for the presidency of the Kinematograph Renters' Society, distribs association. Arthur Dent of British International is rated as likely for the vice-presidency.

Selection is made at the end of January. If Eckman gets the post he will be one of the few American representatives who have had it.

TERRA'S LOSS IN '30, WRITE-OFFS

Berlin, Jan. 11.

The balance sheet of the Terra, per June 30, 1930, will again show a considerable loss, probably amounting to $125,000, plus the loss carried forward from the previous year of $150,000.

The unfavorable result is said to be due to the wish of the new majority, the Scotoni group, to have the balance sheet show drastic write-offs, including the account "silent films."

LONDON FILM FRINGERS IN COUPLA COURT JAMS

London, Jan. 11.

Two fringers in the film trade got pulled a day or two ago, one for cruelty, the other for stealing from an apartment house he rented but didn't pay for.

First was Tony Blythe, variously known as the "Honorable Francis Harland Edgcumbe" and "Viscount Duprey." As Edgcumbe he worked for Universal's London office for a time, then beat it to New York and got sent up the river for chiselling under the guise of a peerage.

Came back and did series of "revelations" for a Sunday paper as "Viscount Duprey," which he told the Court this week was his pen name. Case was ill-treating a horse, which he galloped 30 miles flogging it all the way. Fined $25 and $50 costs, defence he was doing the ride for a film failing and Court refusing to admit viewing of film would be evidence.

Other case is John Ramage Miles. Rented a furnished house and hocked goods out of it. Been in the hoosegow in Belgium and has several convictions here for gypping vaude and revue artistes by posing as agent or manager.

This is the same individual who is supposed to be promoting a British Hollywood at Esher, for which local authorities refused sanction and then changed their mind.

Sentence was postponed with judge saying there was no point in sending Myles to jail for what was "virtually a first offence." So he was turned over to the Probation Officer.

FWC GOING OVER PAN'S HEAD IN UNION MATTER

Los Angeles, Jan. 20.

With Rodney Pantages refusing to meet the operators' increase at the Pantages theatre, agreed upon last September, Fox West Coast which operates the site 50-50 with Pantages, is reported taking matters into its own hands, going over young Pantages' head in settling with the union before the Jan. 27, walkout date. FWC officials contend the Pantages contract was signed with Rodney's knowledge and that it will stand.

Refusal of Rodney to meet an increase of operators at the Pantages resulted in the union sending a two weeks' notice to that house and others of similar classifications, of a threatened walkout.

Pantages claims that the union's demands are unfair as they classify his house with the Chinese and Carthay, first run deluxes.

FWC Combines Areas

Hollywood, Jan. 20.

Fox West Coast his discontinued its Portland division and combined that area's administrative offices with Seattle. This forms the new northwest division, operating all theatres in Oregon, Washington and Vancouver.

Robert Bender is supervisor of the new division, with headquarters in Seattle. J. J. Parker continues as chief of the Portland group.

Musaphia In Hollywood

Hollywood, Jan. 20.

George Musaphia, who recently acquired rights to the Vitacolor process for England is here but plans a return to England within two weeks.

Musaphia is head of a syndicate building a color laboratory in London, of which Gaumont has a big slice.

AUSTRIA LIFTS ACTORS' BAN FOR FILMS

Vienna, Jan. 20.

According to an announcement to Parliament by Finance Minister Juch, the Vienna State Opera and the Burg State Theatre will immediately start on a production of talkers in co-operation with the Ausrtian Selinophone Company.

Announcement was considered of tremendous import by artistic circles here, as well as in most parts of Europe, because actors and singers in state theatres have been very limited in their screen work thus far. Most state theatres, in fact, refuse their pensionnaires permission to appear in films.

It is also hoped that this talker production by the state will lessen the serious annual deficits of the Austrian State Theatres. The only flaw in the ointment seems to be that most people here are inclined to be skeptical of the Selinophone tie-up. Company has promised much but accomplished next to nothing.

NEWSREEL BEATS PRESS AS MIRROR OF PUBLIC

Paris, Jan. 20.

Demonstrated here that the newsreel is a better mirror of public sentiment than is the press in relation to political reactions.

An instance occurs in the case of the Steeg ministry which holds a majority in Parliament, but is very unpopular with the people. Steeg's speech in the Senate was recorded by the Pathe News, and upon exhibition was violently hissed all over.

The Fox people are anxious to maintain superiority in the newsreel service in this field, and to that end Ben Miggins sailed on the Bremen last week to assemble and bring back the newest improvements in portable sound apparatus. He also will confer with Truman Tally in New York on policies.

The campaign against the Steeg film publicity came to a climax Sunday (18) in a riot at the Aubert theatre where a crowd arose out of the audience and tore the screen down. House made a refund to everybody.

Suspect Scheme in Milan Booing of FN's "Paris"

Milan, Jan. 20.

"Paris" (FN) with Irene Bordoni, met with much booing when shown at the Corso Cinema here, especially during the portion in which the star sang. Since most of the booing came from the back of the house, and this sort of behavior has become the regular thing recently, it is beginning to be suspected that there is an organized movement on to sabotage American pictures. A similar scheme was discovered in Paris about a year ago.

Unkown whether the objection is in general to American films, because of the bad cutting and patching that goes on, or just to musicals, which the critics feel are better done in the flesh.

Suit Halts Warners' German 'Beggar's Opera'

Berlin, Jan. 20.

The negative and all prints of Warner's German made "Beggar's Opera" have been seized by the bailiff. A court injunction prevents showing of the picture anywhere pending decision on a suit against Warners by Kurt Weill.

Weill claims he wrote the opera and that the Warners did not pay him for its use.

Guard for "1914"

Berlin, Jan. 20.

A police guard will be thrown around the Tauentzienpalast tomorrow night (Wednesday) for the premiere of Richard Oswald's talker, "1914."

It deals with the war from a pacifist standpoint and it is feared that the "All Quiet" disturbances may be repeated.

PARIS SHORTAGE

Lawrence Calls on Hollywood for French Players

Paris, Jan. 20.

So completely has Hollywood stripped Paris of players that Metro evidently finds itself unable to secure a complete cast for a French version of "Divorcee."

Laudy Lawrence has been compelled to cable to California asking that players be dispatched to him immediately to fill gaps in the player ranks for this subject.

French producers feel the shortage so keenly they are giving tests to all available people. In cases where they find people promising a future, they put them under contract promptly in order to prevent them from taking agreements for Hollywood.

LEGIT PLEA TO TAX OUT SOUND

Belgrade, Jan. 20.

Yugo-Slav state theatres, acting on backing from governmental quarters, have applied to the Finance Minister to raise the taxes on talkers from 25 to 50%, based on ticket prices. Deliberate purpose is to hamper screen entertainment so that subsidized stage show theatres can do business.

Plea is boldly made that public preference for the talkers is hampering the artistic efforts of the state theatres.

The Finance Minister turned down the application and the native legit is now trying to find another avenue of approach to the government for preferential treatment.

It doesn't seem to have occurred to anybody to devise a legit entertainment calculated to attract the public in competition with the cinema.

FRANCE FOR LACHMAN AFTER BRITISH ROWS

London, Jan. 20.

Harry Lachman, American producer, now making "The Outsider" for Metro release, has made it known that he will leave England early in February because of continual difficulties with the British Home Office over a permit.

He goes to France to produce French talkers for Albatros Chavez. It is expected that British International will link with Albatros through Etic Hakim so that Lachman may make foreign language versions of BIP product.

Along this line Lachman's first effort will be a language version of BIP's "Almost a Honeymoon."

Tough Going for Split Dutch Amusement Co.

The Hague, Jan. 20.

The Amsterdamsche Tooneel Co., managed by Verkade and Vandalsum, is having tough going in this territory.

Verkade formerly was with Verbeek, but the company split. Now the Verbeek concern is going ahead nicely and the Verkade offshoot is finding the competition pretty strong.

Report is that both sides would like to see the combination reestablished, but since both companies are lessees of municipal theatres and both are under municipal subsidies through the town council, no pooling arrangement is possible without the consent of the authorities.

Ostrer for Evans?

London, Jan. 20.

Mark Ostrer is being rumored to follow Will Evans, retired, on the board of directors of Gaumont British. However, a strong campaign is on in behalf of Sidney Bernstein for the berth.

In any case, Arthur Jarret will get the promotion to general theatre manager of the circuit.

SUNDAY APPEAL UP

London, Jan. 20.

Appeal by the London County Council against the high court decision forbidding Sunday opening of picture houses is due to come up this week.

Italian Exhibs Ask Tax Cut as O. K. on Film Contingent Quota

Rome, Jan. 20.

A pretty game of politics is being played here as the film contingent matter approaches action for settlement at an early cabinet meeting.

Exhibitors agreed among themselves to give their support to a contingent system on condition that the government, through the Finance Minister, reduce the entertainment tax. The minister was unwilling to make this concession.

Another meeting of the showmen is to be held, at which Pittaluga, principal native producer interest and leader in the campaign for a quota law, will try to persuade the exhibitors to accept a contingent without any tax strings.

Americans here are inclined to expect a quota law. The ratio now mentioned is 15 to 1, which would mean that the American producers would be compelled to produce a certain number of pictures here, renting the Pittaluga studios for the purpose.

At the same time Americans are working quietly but persistently for broader concessions on English dialog. Situation in this respect is still clouded, but it is expected that the recent pronouncement of Mussolini, for 10% of English dialog, will soon be declared formally in force. Harold Smith, European reprsentative of the Hays' office, was here recently discussing the question with resident Americans.

SASCHA WILL TURN OUT BI-LINGUAL PICTURES

Vienna, Jan. 20.

The Sascha Film Co., of Vienna, has completed construction of its Sieveringer studios and has started an ambitious schedule of production on foreign language pictures.

Sascha, now that it has two studios, plans to supply dialog pictures for the so-called "succession states" of Yugo-Slavia, Bulgaria and Rumania, which, though long on patriotic sentiment and desire to express it on the screen, are hopelessly short of picture making facilities.

Sascha product will be bi-lingual with dialog in the tongue of the country for which it is destined, and also in German to give it wide market.

Gay Vienna Serious in Week's Film Selections

Vienna, Jan. 20.

Vienna fans have suddenly turned serious in their choice of film fare. "Byrd at the South Pole" (Par) is still a success at the Urania and "Africa Speaks" (Col) is drawing capacity houses at the Schweden Kino, scene of last week's violence over "All Quiet."

Another travel subject is the Ufa release, "Hello Australia, Hello Asia," a record taken by the globe-trotting Colin Ross. It shows Australia in its contrasts of urban skyscrapers and flat jungle bush wilderness, then jumps to India for views of Gandhi and his followers.

An educational film of still another kind, which oddly has made an impression on lowbrows and intellectuals alike, is "The Awakening of the Soul," which traces the development of the human mind from the first to the third year.

Snub Garbo's Silent

Berlin, Jan. 20.

Greta Garbo's silent, "The Single Standard" was regarded as an old fashioned failure at the Universum here. Probably will do moderate business in the provinces, though.

Showing this old Garbo film in a first run house is considered bad business here, and won't help Garbo's German rep.

Films in Rome

Rome, Jan. 20.

"No, No, Nanette" (FN) is drawing well at the Corso Cinema.

"The Silent Enemy" (Par), under the Italian title of "Caribou," scored fairly at the Barberini.

Political Silent Picture

Amsterdam, Jan. 20.

Success is claimed for a new 10-reel silent turned out by the Polygoon Haarlem film company.

It shows the activities of the Dutch Labor Party.

London Trade Mild for Laye Film; "Monte Carlo" Sunday Sellout

TOO STRONG FOR FRANCE

Trade There Protests Extreme Suggestive Exploitation

Paris, Jan. 20.

French trade press is protesting at the lengths some producers go in introducing salacious matter into their exploitation campaigns, together with often suggestive titles attached to pictures.

Editors picked out several instances, citing one extreme case of a provincial theatre which it depreciates as detrimental to the entire industry.

YUGO-SLAV BAN ON 'ALL QUIET'

Belgrade, Jan. 20.

The Yugo-Slav government has issued a ban on "All Quiet on the Western Front," following the lead of Germany and Austria, the ruling applying to the entire country.

Both official censors ruled against the picture, but refrained from announcing the ground of their objection. Release of the film was awaited with great interest by the fans.

Universal representatives will await the return of Foreign Minister Marinkovitch, now in Geneva, and will try to have the ban lifted through his good offices, putting forward the argument that "All Quiet" has been recommended by the League of Nations Council as a great example of peace propaganda.

Geneva, Jan. 20.

Following the success of their strong-arm campaign against "All Quiet" in Germany and Austria, German followers of Hitler, nationalistic leader, have taken up the campaign in this territory.

Warnings have been indirectly communicated to Swiss theatre operators not to exhibit the anti-war film on pain of disagreeable consequences.

Newspapers have taken sides, expressing indignation at what they regard as terrorist methods to further political ends.

The Hague, Jan. 20.

The Mayor of Venlo, near the German border, defeated the plan of exhibitors to show "All Quiet," by forbidding the screening. The official feared that German Nationalists might cause disturbances in the quiet little border town.

Picture probably will go into simultaneous engagements in The Hague, Rotterdam and Amsterdam next week.

British Squawk—Learn It's All Own Fault

Buenos Aires, Jan. 20.

British organization here for British International filed complaints that its product was not getting a break in the newspapers and pointed to the larger display accorded American pictures.

The "Herald" pointed out in reply that it was the Englishmen's own fault. The American companies supply the editors with a wealth of publicity material, while the English shoot their pictures into a foreign market without any preliminary campaign.

The local journal advises "Elstree to learn from Hollywood."

"Ingagi" Clicks

Buenos Aires, Jan. 20.

"Ingagi" (independent) is big here on its first release. Picture was privately shown to President Uriburu in the Government House.

His statement was that he found it interesting is being used for exploitation.

Scoring Russian Film

Berlin, Jan. 20.

Pudovkin, Russian film director, is in Berlin for a two months' stay, preparing for the showing of his new picture, "Life Is Beautiful."

Film is being synchronized with a score here.

London, Jan. 20.

Business at the West End cinemas over the week-end was the dullest for months, partly due to a large number of holdover films. Weather was favorable.

"One Heavenly Night" (UA), at the Tivoli, is slipping steadily despite the natural draw of Evelyn Laye as star. Picture will soon make way for "Devil to Pay," starring Ronald Colman.

Best Sunday returns came to "Monte Carlo" (Par) at the Carlton. Sold out both shows. The Plaza, with a British talker, was not so hot for the Paramount ace house.

New Leicester Square was around $16,500 on its second week. House starts double feature bills Jan. 24 on an indefinite run basis. Opening program will have "Sunny" (FN) and "Widow from Chicago" (FN), continuing a succession of Vitaphone product.

DISTRIBS IN FRANCE REDUCING EXCHANGES

Paris, Jan. 20.

Most of the American distributors in France anticipate cutting down the scale of their exchange operations. They will make drastic economies unless a sudden expansion in the equipment sales field gives promise of larger film rental business.

Distributing systems here were laid out in the silent days when there were many more subjects released. With the introduction of sound the number of pictures for physical distribution dropped in the ratio of one to four, and the lesser number calls for fewer provincial exchanges.

Move does not apply to Paramount which is in a special position. Partly due to the increase in sales arising out of its production venture at Joinville. Par's distributing machine is no more than adequate for the volume it handles.

Paramount is purchasing the ground in Paris for the erection of a modern office building where it will assemble its local distributing headquarters.

UFA'S 16-MM. PRODUCT

Going After Educational Reels in English—Dubbing Lectures

Ufa is going in for 16 mm. product and has been quietly working in the educational market of the U. S. Company has withdrawn its silent shorts of an educational nature and dubbed them with lecture talks. Around 122 are prepared and graded on various angles that take in everything from the primary grades to college.

Firm is scouting the various museums and educational institutions of the U. S. putting prominent educators under contract to deliver symposiums on the filmed subjects. These talks are later dubbed on to the film by other voices.

Dubbing is being done in English and at a New York studio.

Extend Canadian Probe To Include MPPDA There

Ottawa, Jan. 20.

Announcement has been made by Hon. Gideon Robertson, Canadian Minister of Labor, that inquiry into the picture business in the Dominion, now well under way, has been enlarged to provide a probe into the affairs of the Motion Picture Distributors Association of Canada and its Film Boards of Trade.

These are allied with the Motion Picture Producers and Distributors Association, with headquarters in New York. Col. J. A. Cooper is president of the Canadian organization.

CORDA'S WAIT

Berlin, Jan. 20.

Alexander Corda, Hungarian director, has arrived in Berlin.

He will remain here while waiting until the quota laws allow him to leave for America.

Daughter Born to Isens

Buenos Aires, Jan. 20.

A daughter was born to Mr. and Mrs. Isen, the father being chief here for Universal Films.

Mother and child are well.

Steadily-Climbing Palace With Vaude, $30,100; State-Lake Off, 'Father' Low at Chicago, $38,600

Chicago, Jan. 20.

Business during the week was light, with one exception, the Palace. It clicked off a big week under its new policy. With the picture, "Men On Call," meaningless on the draw, the only explanation of the huge $30,100 is its vaude lineup, headed by Olsen and Johnson. Team is a local fav and has yet to flop in the loop, despite they play here at frequent intervals. Palace has now become the talk of the town, with film row trying to explain the steadily mounting grosses.

Rest of the loop wobbly. The ace Chicago couldn't connect with "Bachelor Father," notwithstanding wholesale Hearst plugging. The other deluxe spot, Oriental, managed a fair week with "Virtuous Sin." Up in the office they were expecting a flop, but got excited when the Karl Dane and George K. Arthur film clicked off $20,000 on the opening weekend. With the reviews, the hopes sank, and so did the b. o., but which ended profitably at $33,200.

"Morocco" finished a fine three weeks' stay at the McVicker's, and gave way to "Man Who Came Back," but this flicker got off on the wrong foot. Earlier intention to hold the second Marlene Deitrich picture, "Blue Angel" for a couple of months was given up for lack of suitable run product, and the film goes into the Roosevelt tomorrow (21).

Estimates for Last Week

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Bachelor Father" (M-G). Stage show. Got all the press breaks a Cosmopolitan and Davies production gets from the Hearst rags here, but couldn't make good. Poor week at this house at $38,600.

McVickers' (Publix-B. & K.) (1,865; 50-75-85)—"Morocco" (Par). Three excellent weeks, closing to oke $25,300. "Man Who Came Back" (Fox) opened midweek.

Monroe (Fox) (1,000; 25-40)—"Sin Takes Holiday" (Pathe). One of the better weeks for this tiny small-nut spot at $3,700.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Virtuous Sin" (Par). Stage show. They didn't hope for much with this film, and so gross of $33,200, though wobbly, beat expectations. Personal presence of George K. Arthur and Karl Dane helpful.

Orpheum (Warner) (650; 40-60)—"Love in the Ring" (State Rights). German all-taker with Max Schmeling, pug champ, but couldn't draw anybody but a mob of fellow-fighters. Foreign fans preferred the talker at the Studebaker. One weak week at $3,400.

Palace (R-K-O) (2,300; 50-75-85)—"Men on Call" (Fox). Vaude. Picture meant nothing, but vaude, headed by Olsen and Johnson, meant heavy sugar at $30,100. Gala.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Outward Bound" (WB). Dailies raved, but the shoppers failed to. Matinees bad, with nights better. Out in 10 days after weak $16,300. "Blue Angel" (Par) tomorrow (21).

State-Lake (R-K-O) (2,700; 50-75-85)—"Charley's Aunt" (Col). Closing four days, $10,600. "Criminal Code" (Col) in on midweek and got $9,800 for three days. Feeling lack of flesh here.

Studebaker (Insull) (1,200; 50-75-85)—"Zwei Herzen en ¾ Takt" (Ufa). Dropped off in 3d week to $8,500, but still money-maker. Extends run another week, counting on "last week" notice to boost.

United Artists (Publix-UA) (1,700; 50-75-85)—"One Heavenly Night" (UA). Two weeks, closing to normal slide at $20,100. For unknown star, okay. "Bat Whispers" (UA) current.

Woods (Jones) (1,200; 50-75-85)—"Free Love" (U). Stuck into 3d week and did well for this spot at $6,200 for five days. "Fast and Loose" (Par) current, and not so hot on the getaway, though notices kind.

Fox Production Lull

Hollywood, Jan. 20.

With "Doctors' Wives," "Charlie Chan Carries On" and "Squadrons" all finishing early this week, Fox is slated for a period of inactivity until Feb. 1.

"Skyline" is scheduled to get under way Jan. 26, but the story won't be ready by that time. Feb. 1 is the starting date for "Women of All Nations" and "Young Sinners."

Lull in production will not affect electricians and a number of prop men and carpenters. This crew will be employed in building new sets.

Good Portland Wk. with Combo R-K-O Orpheum In Front at $14,500

Portland, Ore., Jan. 20.
(Draw pop, 400,000)

Keyed up all round by big pace-making of Fox-Portland, Inc., and its four houses, all theatres plugged hard for a strong week, and connected. Civic boosting to break unemployment showed results and better confidence shown in b. o. returns.

Fox Broadway held "Min and Bill" (M-G-M) for big 2d week, in spite of strict one-week policy. House, with all-sound policy, going big.

Fox Paramount plugged F. & M. stage show. Exploited with a wallop and scored with FN's "The Lash."

R-K-O Orpheum ran in high gear, with exploitation cutout wide open, and rang the bell with Col's "Charley's Aunt."

Other houses picked up above average of recent months. Music Box, with "Outward Bound," might have done better, but picture brought b. o. improvement and showed house gross on the climb.

Estimates for Last Week

Broadway (Parker-Fox) (2,000; 25-60)—"Min and Bill" (M-G-M) held for 2d week. All sound program clicked; $10,000; fair.

Paramount (Parker-Fox) (3,500; 25-60)—"The Lash" (FN), program, but registered okay. F. & M.'s "Moonlight Revels" stage show helped plenty. Good exploitation but biz fell away; in last half, $13,000; fair.

Orpheum (R-K-O) (2,000; 25-60)—"Charley's Aunt" (Col) big comedy and did well. Vaude; $14,500, big.

United Artists (Parker-Fox) (1,200; 25-60)—"The Bat Whispers" (UA). Comic mystery okay to nice week; $7,000, not so good.

Rialto (Parker-Fox) (2,000; 25-50)—2d week of "Paid" (M-G-M). Moved over from Paramount and did well for this house; $4,000, poor.

Music Box (Hamrick) (2,000; 25-50)—"Outward Bound" (WB) got attention and deserved more. Better biz, but still only fair; $4,700, good gross.

Dufwin (Dufwin Co.) (1,500; 25-$1.25)—Legit stock with Virginia Valli as guest star in "It's a Wise Child." Boosted biz, doing very well; $6,900.

CANTOR IN B'KLYN TO BIG $30,800 AT R-K-O

Brooklyn, Jan. 20.

Weather conditions ideal, and in stalks Eddie Cantor to stop the bill at the Albee, once the stronghold of vaude hereabouts. The picture, "Brothers," was played down while the guy with the ball-bearing eyes hit the multitudes for a row of box offices and scored a knockout immediately. Albee hasn't had so much business in many moons.

Paramount took the count with "The Blue Angel" and Rudy Vallee in the stage show. The Jannings-Dietrich combination no go with the fans. Only $46,100 for the Publix house. Fox, for a change, played a Paramount picture, "Along Came Youth," to mild results. Stage show somewhat of an aid. Strand with "Mothers Cry," and "War Nurse," with vaude at Loew's Metropolitan, feeble.

Estimates for Last Week

Paramount—"Blue Angel" (4,000; 35-50-75). Critics liked it, but fans didn't. Stage show with crooning Rudy passable; $46,100.

Strand—"Mothers Cry" (FN) (2,800; 25-35-50-60-75). Good novel gone to pieces in film. Response low. $17,800.

Fox—"Along Came Youth" (Par) (4,000; 35-40-50-60-75). Stage show. $25,900.

Albee—"Brothers" (R-K-O) (3,248; 35-50-60-75). Eddie Cantor and stole everything. Sellout most of time. $30,900.

Met—"War Nurse" (3,577; 35-40-50-75). Vaude. $25,200.

No "Page" Versions

Hollywood, Jan. 20.

Howard Hughes will not make foreign versions of "Front Page." Only export negative will be made for England with the dialog to be specially treated.

In spite of the Hays okay, Milestone is still putting a damper on the domestic dialog.

ARISTOCRATIC

Every year since early Colonial Days Charleston, South Carolina, has been the scene of the ST. CECELIA BALL, one of the few really exclusive social functions in this country.

For five consecutive years a featured MEYER DAVIS ORCHESTRA has played for this beautiful and colorful occasion—this year, January 16.

'CODE' AND VAUDE TO GOOD $19,000, NEWARK

(Drawing Population, 850,000)
Weather: fair

"Hell's Angels" couldn't draw on its 2d week, while the Capitol, for the second time this season, made a new low. Proctor's and Loew's stepped up.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65) "Going Wild" (WB) Stage show. Nothing in it for house at $18,000.

Capitol (WB) (1,200; 15-25-35-50) "Princess and Plumber" (Fox); 2d run crashed to new low; $2,200.

Little (Newark M. P. Guild) (299; 35-60) "Der Bettelstudent" (AAFA). Fair at $1,600.

Loew's State (2,800; 25-35-50) "Right to Love" (Par) Vaude. Good at $19,000.

Mosque (WB) (3,281; 25-50-65) "Hell's Angels" (Caddo); 2d week nose dived to $8,000, poor.

Proctor's R-K-O) 2,650; 25-40-50-60) "Criminal Code" (Col) Vaude. Good picture and business; $19,000.

Balto Dailies Watch Adv. Copy; 'Bought,' in 2d Wk, Big at $11,000

Baltimore, Jan. 20.
(Drawing Population, 850,000)
Weather: cold

Executives of the Sun papers here have instituted a censorship on all picture adv copy. Not that the execs are getting religion, but they don't want either copy or art of the advs to offend readers.

The combo, Hipp, big seater, which closed Jan. 10, will be sold at auction Feb. 16. It will be a trustee sale.

The Maryland has another big time two-a-day vaude bill this week, but it is doubtful that the policy will be made permanent. Overhead for shows must be considerable and two-a-day variety must buck the Loew Century, which offers first-run film fare in addition to stage shows. Names have begun to appear on Century stage bills again. Last week in addition to Hal Yates as house m. c., were Jules Bledsoe and Walter (Care) Wahl heading "Odds and Ends." Chances are that the Maryland, with considerable bookings ahead, will stick to the legit policy as a regular, and possibly use the vaude for dark spots. In this case the smaller seated Auditorium will probably continue with picture policy.

Cold weather first half cut into b. o. trade but come back last half was good and biz generally satisfactory. Outstanding was Century, up nicely with "Bachelor Father." Stanley with "Right to Love" was okay, but not up to "Paid" that preceded. "Charley's Aunt" got a good but not heavy week at the Rivoli, and "Bought and Paid For" held over to good intake at the New.

"Abraham Lincoln" pop priced at Keith's after extended deluxe showing at Auditorium ealier in season, failed to do anything outstanding. Both Valencia and Parkway went up moderately with "One Heavenly Night" day-and-dated. "Today" at the Auditorium, was low. Hip and Palace dark indefinitely. Uptown Metropolitan just fair with "Divorce Among Friends." "Two Hearts in Three-Four Time" returned to Little and justified.

Estimates for Last Week

Century (Loew) "Bachelor Father" (3,200; 25-60). Got special adv space in Hearst press and drew consistently well. "Odds and Ends," stage show, okay. Cold weather affected opening days but last half a jam. Up over four grand and good at $21,500.

Stanley (Loew) "Right to Love" (3,600; 25-60). Chatterton didn't pull 'em like Crawford did week before in "Paid," but biz plenty good. Way above average at $20,500.

New (Mechanic) "Bought and Paid For" (1,400; 25-50). Held over after sensational opening week and continued very big; $11,000, okay.

Valencia (Loew) "One Heavenly Night" (1,500; 25-35). Not big, but well up with recent averages at this elevator stand; $2,800.

Parkway (Loew) "One Heavenly Night" (1,000; 25-35). Day-and-dated at this select uptown stand and, as usual, ran ahead. Not remarkable, but above previous week and satisfactory at $4,000.

Rivoli (Wilson Amus. Co.) "Charley's Aunt" (2,000; 25-60). Drew consistently well and pleased. Not up to "Criminal Code" draw of previous week, but above average at $8,500.

Keith's (Schanbergers) "Abraham Lincoln" (2,500; 25-50). Long deluxe showing at Auditorium took edge of pop price booking here. Not bad, but not outstanding at $9,000.

Auditorium (Schanbergers) "Today" (1,500; 25-60). No b.o. lure and biz low; $5,000 minus, liberal.

Metropolitan (Warner-Equity) "Divorce Among Friends" (1,300; 25-50). Just fair week at this uptown stand; $3,500.

'Night' to $21,500, Good in Providence, With 'Gang's' $11,000 Fade

Providence, Jan. 20.
(Drawing Population, 315,000)
Weather Fair and Cold

Zero kept the box office mercury down at nearly every stand last week, although there was some pretty good draw picture trade in town.

Loew's State paced way ahead of all competitors with "One Heavenly Night." R-K-O Victory reported fairly good week with "Criminal Code," moved over to that house from the R-K-O Albee after a bang-up week at the latter house.

Estimates for Last Week

Loew's State (3,500; 15-50), "One Heavenly Night" (UA). Evelyn Laye well received here. Considering weather and competition, reported $21,500, very good.

R-K-O Albee (2,500; 15-50), "Charley's Aunt" (Col). Charles Ruggles okay here; $11,000. Okay, but not big.

Majestic (Fay), "Man to Man" and "A Soldier's Plaything." Both pictures okay. Youngster, Philip Holmes, collecting the crowds in town whenever played up; $13,000; good.

R-K-O Victory (1,600; 15-50), "Criminal Code" (Col). Feature played this house six days, moving in from R-K-O Albee after the latter got $14,000 on first week. First time for such a stunt in this town. For six-day run, reported $7,000 okay.

Paramount (2,200; 15-50), "Gang Buster" (Par). Maybe it's Oakie or the pictures he's in, but the likely youth doesn't seem to pack the same box office wallop. This is his third recent picture which failed to warm the counter. Not quite $11,000. Fair, but should have been better.

Fay's (1,600; 15-50), "Doorway to Hell" (Fox). Continuing policy of repeating fairly good pictures after playing the town once before, Fay's got $8,000 for week on Lew Ayres' personality. Vaude show just so-so. Good week.

$27,600 Tells of Minn's Come-Back

Surprisingly Good and Unexpected Biz Since New Years in Minneapolis

Minneapolis, Jan. 20.
(Drawing Population, 500,000)
Weather: Favorable

Despite ordinary pictures, except in one instance, business continued to maintain the surprisingly brisk pace in evidence since the new year. It doesn't look like a depression period around most of the loop box-offices. Grosses so far in 1931 at the Minnesota, Century and R-K-O Orpheum are ahead of the corresponding 1930 weeks.

It wasn't so long ago everybody hereabouts was predicting the toughest kind of going for local showhouses this winter.

One explanation for the fine way theatrical trade is holding up in these supposedly hard times is the mild weather.

Although generally not regarded well at all, "The Man Who Came Back," at the Minnesota, displayed high box office vitality and gave the big ace Publix house a very profitable seven days. The manner in which the fans turned out afforded convincing evidence of the drawing power of the re-united team of Farrell and Gaynor.

After a record-breaking first week when the gross flirted with $19,000, "Min and Bill," at the Century, came through again for its 2d, netting the house another profit, but not pulling sufficiently to warrant a third week.

"Free Love" had box power in its title and the R-K-O Orpheum benefited accordingly, but "DuBarry," at the State, fell down, with a palm reader, second week and held over for third, regarded as more of an attraction than the picture.

In its 2d week at the Lyceum, the sounded "Birth of a Nation," interrupted two nights by police interference, continued to do good business.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"The Man Who Came Back" (Fox) and Publix unit stage show, "Jewels." Reunion of Charles Farrell and Janet Gaynor only occasion for large outpourings of fans. Stage show and Lou Breese's novelty overture very good; $27,600. Big.

Century (Publix) (1,600; 75)—"Min and Bill" (M-G-M). 2d and last week. This corking picture record breaking $9,200 first week.

State (Publix) (2,200; 60)—"Du Barry" (UA). Picture failed to please and without box office punch. Fortune teller on balcony, added attraction in 2d week and held over for third, believed to have pulled in more trade than screen; $6,700. Poor.

R-K-O Orpheum (2,890; 50)—"Free Love" (U) and vaude. Picture's title helped to lure despite absence of names; $12,000. Good.

Lyceum (Lyceum Amusement Co.) (2,400; 50)—"Birth of a Nation" (Triangle). Two nights out when picture was stopped by police before management could obtain second court order restraining interference. $5,000. Good for five days and 2d week.

R-K-O 7th St. (1,500; 50)—"The Criminal Code" (Col). 2d successive loop week for this fine picture, transferred to this house directly after completion of Orpheum engagement which drew well; $3,500. Fair. Same prices as Orpheum, but no vaude or other stage entertainment.

Lyric (Publix) (1,300; 40)—"Along Came Youth" (Par). Only fair, but Buddy Rogers' name helped; $3,700.

Aster (Publix) (900; 35)—"Way of All Men" (FN). Below par. About $2,000. Fair.

Grand (Publix) (1,100; 35)—"Feet First" (Par), 1st half; "Check and Double Check" (Radio), 2d half. 2d loop runs. $3,000. Good.

'REDUCING' FOR $20,800 TOPS IN NEW HAVEN

New Haven, Jan. 20.
(Drawing Population, 300,000)
Weather Favorable

Fox-Poli had the edge for the week with a heavy $20,800 for "Reducing." Customers are doing a lot of shopping for their entertainment these days and a hit film brings tears to the eyes of the opposition.

Some houses are trying to bolster with double feature programs.

Estimates for Last Week

Paramount (Publix) (2,353; 65), "Royal Family" and Publix unit. $15,400.

Fox-Poli (Fox) (3,040; 65). "Reducing" and F. & M. Idea. Exceptionally good at $20,800.

Roger Sherman (WB) (2,200; 60). "Going Wild" and "Man to Man." Low at $5,000.

College (Fox) (1,565; 50). "New Moon"; $8,500 for 9 days means good for 50c top.

Bijou (Fox) (1,536; 50). "Cat Creeps" and "Lady Surrenders." Moderate at $4,000.

"Caesar" Kicks Over Strand's Aged B. O. Record With $75,800 1st Week, House Playing 19 Hours Each Day

With the holiday hangover lifted, Broadway picture grosses settled down. Things are a little better than during the pre-Xmas doldrums, but there isn't enough in the comparison to prognosticate right now that pictures will be the first to escape the country's depression. Everything indicates that receipts will stay in the present groove, with a flare from a first week record-breaker now and then like "Little Caesar."

This gangster number eclipsed Chaplin's "Circus" record at the Strand by $200. That picture had held the Strand's record for three years. "Little Caeser" got $75,800 in its first week, with a series of early morning projections included to accommodate the mob. The picture did $29,000 over the past week end. This is also excellent. Chances now are that it will make plenty for the next two weeks or maybe longer. The Strand worked 19 hours daily, the last performance ending at 3:30 a. m. It opened at 9.

None of the big weekly change houses did anything to enthuse, all three holding over. Roxy made out the best, with $96,000 for "Man Who Came Back" on its second week. Capitol did fairly with "Paid" at $65,000, while the Paramount got only $55,600 for "Right to Love."

$2 Pictures

The Criterion and the Gaiety are holding up exceptionally well with "Reaching for the Moon" and "Devil to Pay." Astor is also making ends come together with "New Moon."

Warners drops out of the $2 class today (21). "Kiss Me Again" showed nothing at the house. Theatre goes grind Saturday (24) with "Going Wild" (WB).

Estimates for Last Week

Astor—"New Moon" (M-G) (1,120; $1-$2) (4th week). At $13,900 nice enough.

Capitol—"Paid" (M-G) (4,620; 25-85-$1.50). Fair money and especially so for 2d week; $65,800.

Criterion—"Reaching for Moon" (UA) (800; $1-$2) (4th week). Holding up well; for 3d week, $17,800.

Cohan—"Night Birds" (BIP) (1,137; 25-50-75). Pictures so poor that when management finds one worse than usual it re-books the one just taken off; that's how "Night Birds" got the better part of a 2d week when its successor, "Almost a Honeymoon," was pulled after first two days; "City Lights" (Chaplin) two-dollaring here Feb. 5 when the Britishers leave.

Central—"Dangerous Love" (Superior) (916; 50-75). This independent got nearly $3,000 from the stenogs over the week end; like most pictures shown here, in the one day booking class.

Globe—"Charley's Aunt" (Col) (1,065; 25-50-75). In last five days of 3d week did $7,200; little excuse for holding it over 2d week, not to mention a third, unless in contract. British picture, "Man from Chicago," followed it in and did good business over the week end, on its title.

Mayfair—"Criminal Code" (Col) (2,200; 40-$1). Dropped $8,000 under first week but $22,800 for 2d and final, while low, is not nut bottom for house; "Beau Ideal" (Radio) got $18,000 over week end.

Paramount—"Right to Love" (Par) (3,664; 65-85-$1). Almost $20,000 under first week and at $55,600 too light.

Rialto—"One Heavenly Night" (U. A.) (2,000; 40-65-85-$1). Goes out Friday, when "Fighting Caravans" (Par) has a formal $5 nine o'clock opening. "Night" got $31,400 in its first full week, light here for an opening stanza.

Rivoli—"The Bat Whispers" (U. A.) (2,200; 40-65-85-$1). Took in $26,400 in its first four days; just fair money here. "Rango" is set to follow.

Roxy—"Man Who Came Back" (Fox) (6,200; 50-75-$1.50). Hold-over week all right at $96,000.

Strand—"Little Caesar" (FN) (2,900; 25-50-75) (2d week). Broke all records on $75,800 by about $200; second weekend, $29,000; doesn't look as though 2d week will hold up to Chaplin's, which was $50,600, but it'll do.

Warners—"Kiss Me Again" (WB) (1,100; $1-$2) (2d week). Bad from start for $2, and out after one week; house goes grind this Sat. (24), with "Going Wild" as starter.

Winter Garden—"Illicit" (WB) (1,418; 35-85-$1). This one started well following "The Lash"; new film's first weekend, $21,000.

Kober's Rewrite

Arthur Kober, N. Y. p. a. writing for Paramount, has been assigned the rewrite job on "Up Pops the Devil," by Albert Hacket and Frances Goodrich.

'Part Time's' $15,000 Fell Off in Montreal's Raw Snow-Clad Week

Montreal, Jan. 20.
(Drawing Population, 600,000)
Weather: Snow

Raw, cold weather depressed grosses while big games at hockey stadium took away fans from theatres, lowering b.o. receipts as compared with previous week.

Palace with nine days of "Right to Love" topped the town at $18,000. Picture got big ballyhoo in local pres., but fans found it a little heavy.

Capitol collected $15,000 on "Part Time Wife," a considerable drop from week before, with weather blamed in part. Publix units attracted fair proportion of fans.

Loew's stood up with good vaude and "Remote Control," William Haines being sure-fire draw in this town. It held to previous week's gross of $15,000. Imperial had another good week at $5,500 on double first-run bill. Princess did unexpectedly well with "One Heavenly Night," grossing $14,500 and holding picture over. His Majesty's sidetracked legit for flickers, running "Kismet," with which it got a gross of $12,000 at $1.50 top. Roxy had a good week at $3,800 on "The Vow" and holds over.

Neighbs fair to middling.

Estimates for Last Week

His Majesty's (CT) (1,600; 50-$1.50), "Kismet" (WB). Went over very well, grossing $12,000; good for small capacity house.

Palace (FP) (2,700; 40-75), "Right to Love" (Par). Filled out nine days of fair biz to $18,000. Matinees poor, but several capacity nights.

Capitol (FP) (2,700; 40-75), "Part Time Wife" (Fox). Dropped from previous week, but considered fair at $15,000.

Loew's (FP) (2,700; 40-75), "Remote Control" (M-G-M). Bright picture with Haines favorite here, held gross to previous week's at $15,000.

Princess (CT) (2,300; 35-60), "One Heavenly Night" (UA). Another unexpected hit for house and gross of $14,500; so good, picture held over.

Imperial (1,900; 25-40), "The Office Wife" (WB) and "Along Comes Youth" (WB). Double first-run feature continues to improve biz here with another $5,500 good gross.

Roxy (Ind) (600; 50), "The Vow" (French). Did well enough at $3,800 to warrant another week of it.

VAUDE BACK AT TACOMA

R-K-O Orpheum Got $6,800 There On Split Week

Tacoma, Jan. 20.
(Drawing Population, 125,000)
Weather: Good

New vaudfilm policy at the Orpheum seems to be okay according to biz the first two weeks. Price down for the picture program to 25 and 40 cents. Price at Fox-Rialto also down.

Estimates for Last Week

Broadway (Fox) (1,500; 25-50)—"Lightnin'" (Fox). Town likes laughs and Will Rogers okay; great stage unit; $7,900; good.

Orpheum (RKO) (1,500; 25-40-50)—"Kismet" (WB). Split week vaude change helps; $6,800.

Blue Mouse (Hamrick) (650; 25-50)—"Captain Thunder" (WB). Biz up; type of film liked here; $1,500; 5 days.

Rialto (Fox) (1,200; 25-40)—"Santa Fe Trail" (Par). Did $2,100; light.

'DOORWAY'S' BILLING IN ON BIG $15,200 AT K. C.

Kansas City, Jan. 20.

The first cold spell of the season last week, and business hit hard.

Heavy extra advertising campaigns by the Mainstreet for "Charley's Aunt" and the Midland for "One Heavenly Night." Results were marked the first three days, and then came the cold. This town is getting more like Texas every year. The first cold snap seems to throw a scare into the amusement seekers and they stay home.

Estimates for Last Week

Loew's Midland—"One Heavenly Night" (U.).)(4,000; 25-50). Extra publicity given new star, Evelyn Laye, worked in overcoming usual apathy toward a newcomer on the screen. Picture opened strong and held up nicely; $15,800.

Mainstreet—"Charley's Aunt" (Col) (3,200; 25-35-50-60). Advertised as funniest picture ever made and screened to live up to the publicity for patrons. Heavy business opening day and many sellout performances. Stage show entertaining; $19,400.

Newman—"Doorway to Hell" (WB) (1,890; 25-35-50-60)—"Uncensored—the picture gangland dared Hollywood to make," that's the way publicity read for this underworld story, and it created no little curiosity. Curiosity means dollars. Papers gave it nice break, and returns justified heavy advertising; $15,200.

Royal—"Only Saps Work" (Par) (840; 25-50). Good entertainment. Management had a man parading in front of the theatre with a huge sign, "Only Saps Work"; $3,900.

Pantages—"Dawn Trail" (2,200; 25-50). Picture hustling shoot-em-up Texan with hard-riding men and bad ombreys. Stage show not much to brag about. Last week of vaude. Change to stock burlesque and pictures 15th; $5,800.

Chandler Joins Columbia

C. F. Chandler, formerly of Universal's publicity department, has been put under contract by Columbia as advertising manager in the New York office.

Indiana Tries Vaude; $20,000; Light

Opposish Against R-K-O in Indianapolis—Lyric, $11,000, Average

Indianapolis, Jan. 20.
(Draw pop, 450,000)
Weather: Mild

Skouras Publix big shots here worrying about new vaude policy at the Indiana. Public failed to go hot for the new policy, with Winnie Lightner as headliner.

Charlie Davis, local m. c., stuck in the pit last week, is to go to Paramount in New York for two weeks and then to Brooklyn for eight weeks, after which he will be returned here for a stage attraction, according to reports. They may give him another whirl here if the lady patrons cry for him.

Estimates for Last Week

Indiana (Publix) (3,300; 35-50-65)—"Her Man" (Pathe) held up show. Vaude ordinary, considering all the talking; $20,000 light.

Circle (Publix) (2,600; 25-40-50)—"Morocco" (Par). Fair at $9,600.

Loew's Palace (Loew's) (2,800; 25-35-50)—"Remote Control" (M-G-M. Below normal at $9,000.

Apollo (4th Ave.) (1,100; 25-35-50)—"Man Who Came Back" (Fox). Nice business at $6,000.

Lyric (4th Ave.) (2,000; 25-35-50)—"Charley's Aunt" (Col). R-K-O vaude, along with Ruth Roland in person, did average, despite intenseness of Indiana on its new vaudeville policy. Normal at $11,000.

String of Lows for Topeka—$3,800 Highest

Topeka, Jan. 20.
(Draw. Pop. 85,000)
Weather: Cold and Fair

Thermometer and grosses were running neck and neck for the low altitude championship. Chief reason for non-attendance on part of locals was mediocre offerings, all running true to form here.

Estimates for Last Week

Grand (1,400-50) (Fox)—"Paid" just another picture. Joan Crawford seems to be falling off in popularity here since she quit trying to step; $3,600; just fair.

Jayhawk (1,500-50) (Fox)—"Along Came Youth," badly mistitled, and Stuart Erwin stealing everything from Rogers. Only $1,800 1st three days. "Sin Takes a Holiday," another mistitled picture, bad break despite week-end trade, only $2,000, making under normal total of $3,800. Barely fair.

Novelty (1,200 35) (Fox)—First week of split bills no great boost for new policy, "Dixianna" pulled only $600 for three days and "Leathernecking" got only hundred more for three best days; $1,300; poor.

L. A. Full of Disappointments With But 2 or 3 Currently Standing Up; "Scandal Sheet," Par, $25,000, Best

Los Angeles, Jan. 20.
(Drawing Population, 1,500,000)
Weather: Fair

Business off generally, with nothing outstanding excepting "Scandal Sheet," at the Paramount, which, at $25,000, is good trade for this house.

"Charley's Aunt," at the Orpheum, was a bloomer, clocking under $6,000, half the usually good takings. It adds anew to the Orph's plea for stage show trimmings, considering that a block up Broadway the Tower, with a double feature, "Holiday" and "Soldiers' Plaything," is scaled at two bits until one o'clock and 50 cents top after that.

The mildness of "The Man Who Came Back," at the Criterion, grossing $12,000 on 2d week, just fair, has the trade wondering what precipitated the Roxy, New York, sensation.

Egyptian's steady decline is forcing a stage band in to bolster. "Follow the Leader," currently at $4,000, is averagely weak.

"Hell's Angels" disappointed by staying only two weeks, getting $10,000 on the holdover, and figured for at least three or four. That seems the capacity of the United Artists of late, with some lasting only a week. "Just Imagine" did better at the State for a popular-priced engagement, clocking $25,000, moderately good.

Estimates for Last Week

Carthay Circle (Fox)—"Lightnin'" (Fox) (1,500; 75-$1.50) (3rd wk). The $10,500 moderately fair, although figure marks sharp decline over past few weeks.

Chinese (Fox)—"Morocco" (Par) (2,028; 50-$1.50) (8th—final wk). Better than last week, this $13,500. "Trader Horn" starts Jan. 22.

Criterion (Fox)—"The Man Who Came Back" (Fox) (1,600; 25-75) (2nd wk). Fair again at $12,000, though nearly $3,000 under previous take.

Egyptian (UA-Fox)—"Follow the Leader" (Par) (1,800; 20-65). These days $4,000 is considered moderate here, although when house first opened $7,000 figured low. Jules Buffano's orchestra inaugurates stage policy Jan. 22.

State (Loew-Fox)—"Just Imagine" (Fox) (2,024; 25-$1). Very good at $24,000; above recent average.

Orpheum—"Charley's Aunt" (Col) (2,270; 50-75). Under $6,000 and terrible. Should do well over $15,000 before managerial hands can really clap.

Pantages (Fox)—"Princess and Plumber" (Fox) (2,700; 20-40-65-90). Back to anemic condition is what $11,000 means at this house.

Paramount (Publix) — "Scandal Sheet" (Par) (3,595; 25-75). Good healthy $25,000 for these times.

R-K-O—"Free Love" (U) (2,950; 30-65). Satisfactory at $13,500.

United Artists (Pub-UA)—"Hell's Angels" (Caddo) (2,100; 25-$1) (2nd wk). Over $10,000, but fair here. "The Bat Whispers" on wide screen follows immediately.

Downtown (WB)—"Going Wild" (FN) (1,800; 50-75). Better by $5,000 than last week, but $15,000 at Downtown considered just fair.

Hollywood (WB)—"Going Wild" (FN) (2,756; 25-75). The $17,000 okay, but house isn't really happy unless it's over $20,000.

'Right to Love' at Par, Seattle, and Stunts Drew Very Big $17,800

Seattle, Jan. 20.
(Drawing Population, 450,000)
Weather: Favorable

Keen competition has developed the past few weeks with price cuts the rage.

Four attractions held attention on the past week, "Right to Love," "Devil to Pay," "Charlie's Aunt" and "Man Who Came Back." Latter film drew keenest interest because of reuniting of Farrell and Gaynor.

Estimates for Last Week

Paramount (Fox) (3,106; 25-50)—"Right to Love" (Par). Hermie King, m. c., back for indefinite stay; lounge coffee and stunts enlivening interest; $17,800; very big.

Fifth Ave. (Fox) (2,500; 25-50)—"Man Who Came Back" (Fox). Stays second deek nicely at $11,800; good.

Fox (2,500; 25-50)—"Follow the Leader" (Par). Meant little here; $6,100; fair.

Blue Mouse (Hamrick) (900; 25-50)—"One Heavenly Night" (UA). Second week so-so; $3,000.

Music Box (Hamrick) (1,000; 25-50)—"Devil to Pay" (UA). Colman got lines nightly; looks good for run; $7,500; good.

Liberty (Jensen-von Herberg) (2,000; 15-30)—"Brothers" (Col). Crowds big at this pop independent; first run and low scale, but b. o. just can't keep pace; $6,200; good.

Orpheum (RKO) (2,700; 25-60)—"Charlie's Aunt" (Col). Good vaude; $11,000; fair.

LOUISVILLE SHOWS ALONG LINE GAINS

Louisville, Jan. 20.
(Drawing Population, 500,000)
Weather Freezing

State continued its up-climb last week with $11,400 for "One Heavenly Night" to top the town. Film isn't regarded as rating this much, so perhaps the gross is a sign of general improvement. Raise in prices at National didn't seem to hurt and take improved slightly despite meagre falling off in patrons.

"The Man Who Came Back" gave Strand its best week in months. Gaynor-Farrell still big team here.

Increase is especially good considering the Community Chest's annual drive was on for a total of $741,000, $100,000 over the amount realized last year. Also the Chest puts on a brief evening show during the campaign when the winning team for each day rides through town on a fire truck to Lincoln Park, where the captain sets an indicator at the total amount so far collected.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40), "Just Imagine" (Fox). Second showing in different first-run house to dandy business; $5,900. Draw attributed to El Brendel.

Brown (Brown) (1,509; 15-25-40), "Criminal Code" (Col). Fairly strong. Slipped only little below the last banner week; $5,400.

Mary Anderson (R-K-O) (1,387; 30-50), "Truth About Youth" (FN). Not so forte any way you look at it, so only a few did $2,900.

National (Bass) (2,300; 25-35-50-60), "She Got What She Wanted," F. & M. "Hollywood Collegians" unit on stage. Stage unit did the biz; $11,100, very satisfactory.

Rialto (R-K-O) (2,940; 30-50), "Blue Angel" (Ufa-Par). Emil Jannings and Marlene Dietrich strong combo and up proportionately to $5,300, very good.

State (Loew) (3,252; 35-50), "One Heavenly Night" (UA). Didn't impress particularly, but okay at $11,400.

Strand (4th Ave.) (1,865; 35-50), "Man Who Came Back" (Fox). Best here in a long time at $7,200. Gaynor-Farrell fans re-enthused.

Schertzinger's Trio

Hollywood, Jan. 20.

First production which Victor Schertzinger will direct for Radio, under his three picture contract, will be "Madame Julie." This will be followed by Maurice Kobra's "The Sphinx Has Spoken."

Schertzinger's third will probably be based on his song, "Marcheta."

'REDUCING' GOT $23,200 IN DENVER'S GOOD WK.

Denver, Jan. 20.
(Drawing Population, 400,000)
Weather Fair

The previous week "Hell's Angels" took the Paramount to a new high and last week "Mother's Cry" gave it a new low.

Will Rogers was the draw for the Aladdin.

"Reducing" and a good stage show at the Denver put that house up a little.

"Princess and Plumber" treated the Tabor very nicely.

Estimates for Last Week

Huffman's Aladdin (1,500; 35-50), "Lightnin'" (Fox). Doubled previous week; $10,000.

Denver (Publix) (2,300; 25-35-50), "Reducing" (M-G-M). Film comedy liked. Stage show. $23,200.

Paramount (Publix) (2,000; 25-35-50), "Mother's Cry" (FN). Good cry after this picture. New low at $6,700.

Rialto (Publix) (1,040; 25-35-50), "Hell's Angels" (UA). Direct from big week at Paramount; $4,300 not bad.

Huffman's Tabor (1,900; 25-35-50), "Princess and Plumber" (Fox). Good at $11,000.

Picture Stocks Steady, Ignore Brief Rally in General List; Bulls Toss Chance by Default

By AL GREASON

Stock market went into a mild rally yesterday in the early trading and prices were marked up rather impressively for a short time, principally at the expense of a crowded short position.

The picture issues were conspicuously outside the whole movement, both on the way up and subsequently when most of the day's gains were cancelled in the last hour. The majority of the amusements finished the day with trivial net gains, but volume again was too small to give the session any importance one way or the other.

Initiative Lacking

The significant aspect of the day was that it presented a golden opportunity to the bullish minority and they made no motion toward taking advantage of it. Obviously there was no push back of the constructive forces and even more obviously the real powers of the Street have no immediate purpose to bring on an upward trend just now.

If the day meant anything in it to forecast future fluctuations, it was distinctly on the side of the bears, adding another bear argument to that of impending fourth quarter income statements of a gloomy nature and favoring continued decline.

Only stock in the theatre family to show a material gain was Eastman Kodak, which advanced more than 3 points, probably from hasty covering of nervous shorts. Warner Bros., supposed to be under a group operation, got up around 17, but the trading was more flashy than substantial in appearance. The rest of the group remained in narrow range and dealings were light.

Bonds did little either way, most important change being in a recovery in the Warner convertibles, which for a day or so had showed loss of momentum on the upside. Railroads did extremely well, giving aid and comfort to the timid bulls.

Last Quarter Reports

Imminence of bad income reports for the final quarter of 1930 is the immediate center of interest and the explanation of slowly receding prices on the Stock Exchange. Until they are out of the way it seems impossible to attrack a bull following anywhere in the list.

For instance, the report of General Electric for the year issued Monday, was loaded with grief, explaining the pressure that has been exerted against that stock for a couple of weeks. The essence of the bad news was that G. E.'s 1930 orders dropped 23% below those of 1929 and the last quarter of 30 showed a falling off of 32%, reflecting a progressive decline. General Electric touched a new low on the long decline on Monday.

The moral seems to be clear. Taking G. E. as typical, it becomes apparent that the gradual chipping away at high priced stocks lately has been an effort to discount in advance the coming out of such bad news, and it follows logically that those stocks which have given way since the New Year's peak are reflecting the wisest kind of information. What proved true of General Electric may prove equally true of other old-time standards that have been slipping lately. For instance, new lows were marked down Monday for such stocks as Westinghouse, Case Threshing Machine, Allied Chemical and others of like high grade, and the inference is obvious that the market is worried over the possibilities of their reports for late 1930.

The stocks in the medium price field, most of them already at the extreme of deflation, were almost unaffected Monday, apparently for the reason that the worst that was likely to happen to them had long since been discounted in their state of extreme liquidation. Possibly when their reports come into the open, their friends will breath a sigh of relief and, on the assumption that the bad news is out, take hold again for new sponsorship. Fact that Monday's pressure on the market leaders had but minor reflection in these middle-grade stocks may be assumed to point to the conviction in influential quarters that they have gone far enough to discount the worst. It also is arguable that insiders with foreknowledge of what the news is going to be are satisfied with present levels.

Theatres Buck the Trend

In other words, the performance of the whole list is in a measure predicting what the 1930 income news is going to be, bringing out new bottoms for companies who have bad news in store and steady levels for those whose reports have already been abundantly discounted. Taking that attitude toward current prices would give some encouragement to partisans of the picture issues. Monday not one of them lost as much as a full point and the leaders in the group moved against the trend, ending the day with fractional net gains. Diminishing volume in the group also suggests that the bears are giving the group a wide berth, the picture companies being noted for their habit of coming through with surprises on the profit side.

It is probable that pools are at work in several spots among the

(Continued on page 22)

Yesterday's Prices

STOCK EXCHANGE

		High	Low	Last	Net Chge
500	Con. F.	12⅛	12	12	— ¼
100	do pf.	17⅛	17⅛	17⅛	
2,900	East. K.	148⅝	144¾	148¼	+3¾
10,100	Fox F.	28	27	27⅞	+ ⅞
5,300	Gen. T.	10	9½	10	+ ½
3,100	Loew	48¾	47	48	+1¾
6,900	Par-P.	42¾	41¾	42⅝	+1
600	Pth. E.	1⅞	1⅞	1⅞	
500	do A.	3¾	3¼	3¾	+ ¾
7,200	RCA	13¾	12¾	13¾	+1⅛
9,300	R-K-O	17⅜	16⅞	17¼	+ ⅞
53,400	W. B.	16⅞	16⅛	16¾	+ ¾
	BONDS*				
12,000	Gen. T.	68¾	67½	68¾	+ ¾
12,000	Par-P.	87½	87¼	87¼	— ½
5,000	Pth	55	55	55	— ⅛
60,000	W. B.	70½	68⅝	68¾	+1¼
	CURB				
500	Fox T.	4⅝	4⅝	4⅝	
600	G. T. pf.	25	25	25	
400	Tech	7½	7½	7½	

*Prices and sales as of 2:10 p. m.

HAL NEIMAN

Featured comique in Frank Cambria's unit, **'THREE OF A KIND.'** **This week (Jan. 15), Paramount, New York.**

P. S.—The new songs are exclusive and protected.

Direction **NAT KALCHEIM, WM. MORRIS OFFICE.**

3 Close Tops in Wash; Palace Edged Out Fox At $24,000 for 'Night'

Washington, Jan. 20.
(Drawing Population, 450,000)
Weather: Messy

Palace against copped top honors for the town, this time with "Heavenly Night." Best nearest house, Fox, by $1,000.

"Charley's Aunt" bolstered things for R-K-O, while "Right to Love" caused interest at the Columbia, but not to the point that Ruth Chatterton's preceding picure did at the Fox.

"Part Time Wife" failed to settle argument among local scribes, as the title selected for it by Roxy and the one the Fox studio tacked on to it. For the local house the "Part Time" stuck and the business was not what the picture warranted. But no complaint.

Fox is making a play to get the kids back. Gave two special morning shows on "Big Trail" and "Tom Sawyer." Last Saturday, came back and gave them "Byrd at South Pole" with Scout Salute to the Flag; members of the expedition, an Eskimo dog or two and got three-quarters capacity. Plan is when feature okay for kids it will be used—when not, something will be bought and run once on that morning.

Joint appearance, screen and stage, of Vivienne Segal at the Earle did not prove so warm, though comment great.

Estimates for Last Week

Columbia (Loew) — "Right to Love" (Par) (1,232; 35-50). Good at $11,900.

Earle (Warner) — "Viennese Nights" (W. B.). Vaude with Vivienne Segal (2,244; 25-30-40-60-70). Not up to expectation; $15,000, but muchly above old figures.

Fox (Fox)—"Part Time Wife" (Fox). Stage show (3,434; 15-25-35-60). Good week, but below expectations at $22,500.

Palace (Loew)—"Heavenly Night" (Par) (2,363; 25-35-40-60-70). Right up where it was previous week; this one got $24,000.

Rialto (P)—"Free Love" (U) (25-30-50-60). Sensational advertising seems to be out and as consequence house settling back to old-time figures; last week maybe $6,000.

R-K-O (Keith's R-K-O)—"Charley's Aunt" (Columbia). 1,875; 35-50). Laughter riot; about $12,000 Good.

'Code' Led Columbus at $14,700; 'Free Love'—With 'War Nurse' Fair

Columbus, O., Jan. 20.
(Draw. Pop. 475,000)
Weather: Fair

Business remained at a good level downtown throughout the week. "Hell's Angels" had an especially good week for its second. "The Criminal Code" took honors for the week, however, and built toward the close so fast it looked like a hold-over. Went out after the one week, though. "Free Love" was week's natural hit, but played a split week.

Estimates for Last Week

Palace (Keith)—"Criminal Code" (Col) (3,000; 25-50). Extra good week at $14,700.

Broad (Loew-UA)—"Hell's Angels" (UA). 2d week (2,500; 25-50). Above average for this house with $13,200, after first week at record of $17,300.

Ohio (Loew-UA)—"War Nurse" (MGM) 2nd unit (3,074; 25-50). Panning of picture kept many away. $12,500; only fair.

Grand (Neth's) — "Fast and Loose" (Par) (1,100; 25-50). Good for this house with $4,400.

Majestic (Keith)—"Free Love" (U) and "Ex-Flame" (Tiff), split week. (1,100; 15-30). First feature did it all. Standees at night. Excellent at $4,100.

Fox, Frisco, Did $45,000 with "Man"

And Without Stage Show—Film Trade Generally Up Last Week

San Francisco, Jan. 20.

Downtown picture house business generally better last week. Fox, with the Farrell-Gaynor combo, hit a winning pace and climbed into real money. The Warfield also showed marked improvement.

Estimates for Last Week

Fox—(5,000; 50-65-75-$1) "Man Who Came Back" (Fox). Absence of stage show here seems to make little difference. This picture did consistent build, $45,000, exceptionally big in view of the lightened overhead.

Warfield (Fox)—(2,672; 50-65-90) "Once a Sinner" (Fox). With Rube Wolf and the Fanchon and Marco unit heavily billed, very satisfactorily. $25,000.

Paramount (Fox)—(Dark for remodeling).

California (Fox)—(2,200; 35-50-65-$1) "The Lash" (FN). Got excellent play first week which about cleaned things up for it. Held consistently, closing with about $14,000.

St. Francis (Fox)—(1,375; 35-50-90) "Le Petit Cafe" (Par). With the names and play on Chevalier's, nice profit at $8,000.

Orpheum (R-K-O)—(2,270; 35-50-65) "Criminal Code" (Col.) (2nd wk.). Not as big 2d week as expected. But in $11,000 plenty of happiness.

Golden Gate (R-K-O)—(2,485; 30-40-50-65) "Free Love" (U). Clicked. Around $17,000, nice money.

Warner Bros. (WB)—(1,365; 30-50-60) "Illicit" (WB). In its first full week did reported $13,000, excellent.

"Caesar" Stays Three Weeks

$18,000 at Stanley, Philly, in 2d Week—Mastbaum $40,000—"Devil" $23,000

Philadelphia, Jan. 20.

It has become evident once more that Philly is decidedly overseated in the matter of downtown film houses. That condition became noticeable a year or so ago. At that time it was reported that two or three houses would be closed. In fact, the Stanton, Aldine and Arcadia were definitely reported at that time as slated for keys and camphor balls.

Then biz improved and last season, with the Erlanger devoted to a feature picture policy. There were 11 downtown houses for first showings. This year the Erlanger reverted to legit and the Fox-Locust went dark permanently, the Fox company having given up its lease. However, Paramount took over Keith's and there have again been an even 10 important downtown film theatres.

With the exception of the natural holiday boom, attendance has been ragged and spotty all season. Last week's figures were no better and again the time has apparently come to consider lopping a couple of houses from the list. The Aldine is reported as going dark indefinitely after this Saturday, although that decision is liable to a reversal.

This house has a tough struggle with its $1.50 top, especially on account of the policy which the Stanley Warner people adopted in bringing pictures shown as first runs at the Aldine back to other downtown houses within a month's time at half the Aldine price. The fans are wise to that now and simply will not pay the buck and a half.

"Hell's Angels" expected to put the house back on its feet, started sensationally and then, after two weeks, fell to next to nothing. "Outward Bound," unwisely brought in at the holiday time, was 'way off, and "Viennese Nights," the current offering, has been, if anything, worse. It didn't get $6,000 last week. "New Moon" was slated to follow, but it will probably be moved to another house.

The Mastbaum skidded last week with "Hook, Line and Sinker" just grazing the $40,000 mark. "Devil to Pay" won fine notices and grossed about $23,000, fairly good in its first week at the Boyd, but hard to see it beyond two weeks.

"Little Caesar" has turned out to be something of a sensation at the Stanley and has been held for a third week, something out of the ordinary for this house these days.

Second week was $18,000 last week, about five grand under the first week's figure. Another hold-over, "The Bat Whispers," got $8,000 in its second and last week at the station, and "The Right to Love" collected about $15,000 in its second week at Keith's. Both satisfactory figures.

One of the outstanding items of the week was the business attracted to the Little Karlton by "Paid," which moved down from the Mastbaum, where it had a fine first showing. Karlton reported at $8,200, which is some kind of a record. The Fox picked up a little to get $27,500 for "Princess and the Plumber," the Earle had an average week for "Men on Call" plus a stage show.

Estimates of Last Week

Maustbaum (4,800; 35-50-75)—"Hook, Line and Sinker" (Radio). Not up to standard of other Wheeler-Woolsey comedies as trade getter; house off more than 10 grand at $40,000.

Boyd (2,400; 35-50-75)—"Devil to Pay" (UA) (1st week). Splendid notices and good, though not unusual business; hold over; $23,000.

Earle (2,000; 25-65) "Men on Call" (Fox). Also usual stage bill; average at $20,000 after beating that mark for three weeks in a row.

Stanton (1,700; 25-65). "Bat Whispers" (UA) (2d week). Satisfactory if not sensational at $8,000 in final week.

Stanley (3,700; 35-50-75). "Little Caeser" (FN). Gang picture almost of smash proportions; $18,000 and held for third week; first time this has happened at the Stanley in a long time.

Fox 3,000; 35-50-75). "Princess and Plumber" (Fox). Farrel draw has shrunk here, but name still means something; $27,500, which was okay.

Keith's (1,800; 35-50-70). "Right to Love" (Par). Ruth Chatterton picture got satisfactory $15,000 in second and final week.

Karlton (1,000; 50). "Paid" (MG) really the sensation of the week, $8,200 for second downtown showing after big first week at Mastbaum.

Arcadia (600; 50). "Morocco" (Par). lso good second showing; just under $5,000.

Aldine (1,500; $1.50)—"Viennese Nights" (WB). Less than $6,000; house reported going dark after this week.

Using Up Time

Hollywood, Jan. 20.

Bert Bates and Charles Piper, operators of an independent sound truck, will start production on a series of outdoor features in Spanish.

It's the first instance of indie recorders starting their own production to use up wasted time of trucks, which is plenty now.

PITT STANLEY'S STAGE BAND TO $30,500

Pittsburgh, Jan. 20.
(Drawing Population, 1,000,000)
Weather: Fair

Fluctuating grosses all along the line last week. Booking of Don Bestor's band, well-known locally, into the Stanley was chiefly credited with that house's strong $30,500. Penn, a block below, also stood up with "One Heavenly Night" at $28,800, picture getting nice notices and cricks going into a rave over Evelyn Laye. Ted Claire on stage here as m. c. in second month and also gives indications of catching on.

"Royal Family" was not up to expectations at either the Fulton or Sheridan Square, biz hardly being commensurate with superlative notices. "Lottery Bride," at Aldine, was slammed badly. Harris did poorly with "A Soldier's Plaything," although a good vaude bill bolstered.

Main stem added another first run on Saturday when the Davis reopened, after two years, with vaudfilm. Lita Gray Chaplin on opening bill and picture "East Is West," day and date with Enright in East Liberty.

Estimate for Last Week

Aldine (Loew) (1,900; 35-50)—"Lottery Bride" (UA). Took a bad slamming and dropped to under $5,000 despite effort to attract with Joe E. Brown's name.

Enright (WB) (3,700; 25-35-40-60)—"Man to Man" (WB). Fairly creditable at $11,000; on seven days: Dick Powell, m. c., on sick list all week, but ads continued to bill him; house reverted to Friday opening again with "East Is West" (U).

Davis (WB) (1,700; 25-35-50). Reopened Saturday (17) with vaudfilm after being dark almost two years; interior and exterior completely redecorated and scale lowest in town; opening bill Lita Grey Chaplin, Talent and Merit, Leavitt-Lockwood revue, Carlton Emmy and Madwags; picture, "East Is West" (U).

Fulton (Shea-Benham) (1,750; 10-25-35-50)—"Royal Family" (Par). Below expectations at $6,800; opened slowly and started building too late after reviews percolated and word of mouth got around.

Harris (WB) (1,800; 10-20-30-40)—"Soldier's Plaything" (WB). Site's best vaude in months helped; slightly better than average, $5,200.

Penn (Loew-UA) (3,300; 25-35-60-75) — "One Heavenly Night" (UA). Okay at $28,800; Ted Claire, m. c., in second month and appears to be building.

Sheridan Square (RKO)—"Royal Family" (Par). Day and date with downtown and only fair at $4,000; ran along same as Fulton.

Stanley (WB) (3,600; 25-35-60)—"Free Love" (U). Adding Don Bestor's band to unit meant $30,500; picture figured in draw; band, dance favs here at hotel.

Warner (WB) (2,000; 25-35-60)—"Mothers Cry" (FN). Shot in here after previously having been penciled for Enright; off at $7,000 or under.

Neilan and "Penrod"

Hollywood, Jan. 20.

"Penrod" in dialog is Marshall Neilan's plan for an early comeback.

The success of "Tom Sawyer" inspired the idea of the Tarkington story remake.

U'S "IMPATIENT VIRGIN"

Universal has purchased "The Impatient Virgin" by Donald Henderson Clarke.

It's an original, title and all.

STUDIOS ON THE REMAKE

Hughes' Multicolor Has Tied Up 22 Indie Industrial Producers

Chicago, Jan. 20.

Multicolor, Ltd., owned by Howard Hughes, with Chicago headquarters, has secretly signed 22 independent industrial film companies in the major cities of the U. S. to exclusive contracts for five years. The tie-up gives the Multicolor branches in all principal cities.

One of the advantages is that scenes can be taken in New York for a Chicago industrial film, simply by telegraphing the subsidiary in that town, thus saving the expense of sending men about the country. Other is that Multicolor will be used exclusively by these 22 privately owned companies for five years at 12 cents a foot.

H. H. Roemer, manager of Multi's industrial division here, inked in the country-wide contracts. Hughes is going heavy after the colored industrial film with five major concerns already signed. General Electric is one.

Multicolor will shortly launch an extensive newspaper and magazine advertising campaign.

Companies now using Multicolor throughout the states are: Hardcol Film Co., New Orleans; De Frense Co., Wilkes Barre, Pa.; Metropolitan Motion Picture Co., Detroit; Escar Motion Picture Co. of Cleveland; Castle Films, New York; Chicago Film Lab., Chicago; Burton Holmes Film Library, Chicago; Rothacher Film Mfg. Co., Chicago; Visigraphic Pictures, Inc., New York; Loucks & Norling Co., New York; Metropolitan Inst. of Am. Ind., New York; Raybell Films, Inc., St. Paul, Minn.; Duhem Motion Mfg. Co., San Francisco; Rapid Film Co., Cincinnati; Alexander Films, Inc., Colorado Springs, Colo.; C. H. Poland, Memphis; United Ad Film Co., Kansas City; Chas. E. Welsh, Philadelphia; Alpha Film Lab., Baltimore; Dadmun Co., Boston; Jas. P. Simpson Co., Inc., Dallas; Jamieson Film Lab., Dallas; Cecil Thomson Studies, Houston; National Film Publicity Corp., St. Louis.

R-K-O Exodus

R-K-O and Radio Pictures offices in New York will be shy of execs by the end of this week and for a fortnight thereafter. Officials are going to Hollywood with one exception, Ben Kahane, general counsel who sailed Jan. 16 for London. While on the other side Kahane will look over theatre sites as prospective buys.

Hiram Brown, Jos. Schnitzer and Jules Levey are the coastward bound execs. Charlie Freeman has been gone over a week now on his month's cruise and Lee Marcus and Maj. Thompson goes to Florida.

On March 1 Joseph Plunkett, who will hang around while the gang's away, leaves for Honolulu and a stay of two months.

Jack Cohn East

Hollywood, Jan. 20.

On an 11th hour decision, Harry Cohn decided not to come west. He was due to leave New York today (Tuesday). Instead Jack Cohn breezed east and will confer executively in New York.

EXPECT GOLDWYN FEB. 1

Hollywood, Jan. 20.

Sam Goldwyn is expected here around Feb. 1 from London.

He will probably bring Elmer Rice with him from New York to adapt "Street Scene," which will be first at the United Artists lot upon resumption.

SHAUER'S RETURN

Hollywood, Jan. 20.

Mel Shauer on the coast a month supervising foreign productions now under way, and lining up more Paramount Spanish versions, leaves for New York Saturday (24).

ROGERS' LECTURE TOUR FOR UNEMPLOYED FUNDS

Dallas, Jan. 20.

Will Rogers stopped in Ft. Worth last week to confer with a group of Texan civic leaders for a proposed lecture tour of the state. Opening date probably some time in Feb. Part of all of proceeds are for unemployment relief.

Most of Rogers barnstorming likely will be through west Texas.

Florida Wailing Over Delayed Tourists in Early Season There

Jacksonville, Jan. 20.

Jesse L. Clark, former Florida supervisor for Publix and now in charge of St. Petersburg territory for Sparks, phoned to the headquarters here asking Sparks to look over the tough situation. Hotel men are also wailing.

Sparks went and then put the key on the Pheil, one of the "B" houses, and is holding the pulse of other houses in St. Pete to determine whether the locked doors will apply elsewhere to stop the flow of red.

Hotel men on the west coast say that is the worst season in years. One of them, in a palatial structure that opened only a few weeks ago says the help outnumbers the guest list.

The green benches lining sidewalks downtown in St. Pete is responsible for a nifty to the effect that the theatre men complain because the visitors spend the day on the benches, and that the hotel folks are crying because nightime finds the same visitors sleeping on the benches.

Racing at St. Johns Park and now at Hialeah is helping east coast cash registers somewhat. Miami isn't so hot this year even with the internal disorders that are supposed to keep the tourists out of Havana.

Football Round Table Pathe's Shorts Idea

Hollywood, Jan. 20.

C. J. Stoddard of Pathe is awaiting Hiram S. Brown's arrival this week before closing on a new series of football shorts which Norman L. Sper (who handles Coach Howard Jones personally) has promoted. It embraces 20 of the leading college coaches, using three or more in each of the reels to ask each other just how they motivate some of their own famous plays.

Pathe has lost Knute Rockne, now with Universal for one year. The Notre Dame grid mentor doesn't sign for more than a year at a time on the theory that if he makes money for the company, as he did with Pathe, he wants to be substantially taken care of for another year.

Phil Reisman, who went over from Pathe to U, got Rockne to move.

Before starting his Universal contract, Rockne will go into a feature length football yarn for Radio with top billing. Dorothy Lee and Joel McCrea will take care of the love interest.

WB's Social Month

February and March will be social months for Warner employees.

Warner Club meeting is scheduled for the Hotel New Yorker Feb. 3, and the Warner "Gaieties" is due Feb. 15.

Annual Warner ball at the Hotel Commodore will take place March 21.

Both the "Gaities" home office show, and the ball are being handled by William Mullin.

120 SILENTS INTO SOUND SINCE '28

Necessary Because of Material Shortage — Public Seems Split on Acceptance —Best Time for Revival After 7 Years' Lapse— Under 4 Years Is Poison

12 NOW INTO WORK

By TED TAYLOR

Hollywood, Jan. 20.

The Coast is on the remake. With the third year of talkers under way, at least 120 old silents have been done over with sound. A dozen more are just going into production.

No Coast studio will admit doing remakes as a consistent policy. When quizzed on the matter they reluctently cite current and most obvious titles, explaining that they are exceptions to policy. Either it was a stage classic, or it was one of the firm's outstanding silents, or else the story has been changed, and perhaps the title. It has been decided not to consider these as remakes. The studios will lay off once used material hereafter, so far as publicity is concerned.

There are 134 titles in the product lists for the last two years which are either unquestionably remakes, or that have the earmarks of remakes, or whose titles are identical with silent titles. Only 12 of these are from the 1928-29 lists. The big remake season was 1929-30, with at least 75 talkers made out of previously used picture material. Since last July 47 more have been produced, are in production, or are announced for immediate production.

It can be noted that the list of 134 includes only 25 with changed titles. Undoubtedly others have been overlooked in view of the coast assertion that title changing is essential when reusing any screen material except dramatic or literary classics. There are, of course, a few exceptions to this rule, too.

Make Rival's Silents

Remake tendency in the industry as a whole is to do three pictures previously done by rivals for every two originated by the studio. Thus, if a similarity to the old silent is evident it is likely to play different theatres and reach somewhat different public.

The public has been hollering about repeat titles and the producers know it. Some are putting the brakes on remake product this year. Others figure there will be no squawk when the title is big

(Continued from Page 26)

Remake Situation

Studios are on the remake but won't admit it.

Sound repeats of silents number 120 since 1928.

The big remake season was 1929-30 with Warner-FN the most active.

Story shortage has made remakes an economic necessity.

Little economy on story cost, due to scattered dialog rights.

Trial remaking has some producers leary.

Reasons for flopping: too recently seen as silent; material not sufficiently revised for talkers; new material but old title.

Minimum interval for revival is seven years, under four almost a sure miss.

New generation warrants revival of notable films.

Some novels and books are good periodically.

Some silent material can be thoroughly renovated and title changed.

Object is a wise choice of material and cultivation of new audiences.

Publix Mulls Over Individual Film Buying by Each Division

Buying of pictures by each Publix division, independently of other theatre divisions and home office, is reported under serious deliberation by the Publix chiefs, headed by Sam Katz. From the account the divisional buying will leave with the Publix divisional director and buyer the option of purchasing features on a flat rental or percentage basis.

The movement, if okayed by Katz, will relieve the Publix home office of wholesale picture buys on a uniform plan. This mostly since talkers have been on a percentage return for rentals.

Publix divisional directors of theatres are said to have been protesting of late against the uniformity of the percentages in all theatres, the percentage playing, they claim, eats up too much of a good week and leaves too little of the gross for the house in a light week. In brief, they assert, the money pictures coming in get all of the cream while the theatre only gets the vinegar every week.

Protect Smaller Houses

Percentage playing of pictures in many houses, according to managers, tilts the rental of the talker to such an extent that economy must be practiced in all other entertainment departments. With flat rentals the managers believe they can make buys that will protect the overhead of the smaller houses, giving the statement sheet for their divisions a brighter look monthly.

Against this stands the producing-distributing firm. It may not agree to a flat rental proposal. This part, it is said, has not as yet been gone into. Paramount, Publix's associated producer, sells to Publix as to any other theatre circuit, mainly on percentage. Other distributor-exhibitors have been selling one another, more or less, en bloc and on percentage.

The percentage system of selling has come into general use with the talkers. In the silent era flat rental was the method.

AARON JONES LETTING LOOP THEATRES GO

Aaron J. Jones, Sr., of Jones, Linick & Shaefer, last active member of the original group of old line theatre magnates in the middle west, commenced arrangements for disposal of his remaining show properties before sailing from New York on a vacation Saturday (17).

He left with Mrs. Jones on the "Virginia" for the canal trip to California. The Jones will return to New York in about six weeks, when he will complete the transfer of his theatres.

The Woods, Erlanger, Rialto and Garrick theatres, all in the Chicago Loop (downtown) are the present Jones holdings. He is reported as desirous of letting them all go.

Pratt Moves West For ERPI's War on Bootleg Recorders

Hollywood, Jan. 20.

G. C. Pratt, former general counsel for ERPI, has been switched from New York to the Hollywood office, where he succeeds H. G. Knox as director of the western division. Knox has been transferred to New York.

Producers see in the legal head's transfer to the Coast the beginning of ERPI's talked of fight against bootleg recorders.

For some time ERPI has been trying to get a foothold in indie recording, but couldn't worm in, due to price-cutting among the bootleg recorders.

Recently Balsley and Phillips, who built their own recording truck, were handed a Western Electric license by ERPI. At this time the electric company announced it was going out after the indie business.

Independent producers are attempting an organized petition to reduce the per-reel license fee of $500 for productions in the $25,000-and-under class.

Producers claim that the license fee is unfair to them, as a picture with a budget of that amount or less cannot stand a $3,000 royalty charge.

Both electric companies have the same license fee for all productions, irrespective of the production cost or length. Most of Indie producers say they have been forced to use bootleg sound in order to save the $3,000. That amount could buy an additional set or star for their picture.

Current rumors that W.E. and RCA are getting ready to close down on the bootleg recorders is responsible for the indie producers seeking the cut on the major recorders' license fee.

Minn. Indies Wage Ad Campaign on Circuits

Minneapolis, Jan. 20.

Local independents, members of the Allied States' organization, have started a newspaper drive against circuit competitors by taking heavy display space for pleas for home industry patronage. Drive is ostensibly aimed at Publix and R-K-O, although neither firm is mentioned by name in the ads.

The ads in part point out that "Allied theatres are seeking to rid the amusement field of its greatest handicap—absentee control under under which theatre patrons are required to endure pictures which persons far removed in distance and thought decree they shall see." The public also is asked to look for the allied emblem on the boxoffice. Names and addresses of allied theatres are given at the bottom of the ad.

Figure Radio Will Move Out To Pathe Lot

Hollywood, Jan. 20.

Abandonment of the Pathe studio at Culver City, to combine Pathe-Radio production at the latter's studio, is regarded as improbable here. Plans are now underway to spend more than $2,000,000 to increase facilities at Pathe.

Survey was made last month of the Pathe lot for the increase which calls for construction of five new stages, making 14 at the studio. In addition there are office buildings, laboratories and projection rooms, and Pathe property includes 60 acres against the five at Radio.

It is not unlikely that all Radio-Pathe activity will eventually be centered at the Pathe lot. Radio's studio, in the heart of Hollywood, represents far more valuable property than the Pathe lot, and if abandoned for an out of town location it would be in keeping with the general trend to center production away from Hollywood on cheaper real estate.

Radio Resumes Shorts

Hollywood, Jan. 20.

Series of six shorts with Ford Sterling and Lucien Littlefield featured, will be made by Radio.

"Powder Marks," a short but not one of the series, will start with the comedians this week. The half dozen begin right after. This will be first production of shorts at Radio in several months. Louis Brock will supervise.

Neither Par or WB Will Play Each Other's Product Next Year

Difference of opinion on the value of each other's product has resulted in a contractual deadlock between Warners and Paramount-Publix. Neither will play the other's 1931-32 pictures except in spots covered in existent franchises.

Having one of the biggest, if not the top, buying powers, involving approximately $35,000,000 yearly, Paramount is conceded to have a margin over WB in the cut-out war.

Scrap has been brewing for over a year, precipitated when the Warners demanded that Publix pay the same amount for Warner pictures that WB had verbally agreed to pay for Paramount product. At this point, it is said, Paramount referred the Warners to Publix. It was in the latter subsidiary that peace was declared off, Publix men refusing to agree with the Warner contention.

Reports that the booking difference may revive a Publix program of boxoffice expansion, declared to have been completed late last fall, were strongly denied at the P-P office.

As for Talent

On the matter of Warners digging into Paramount studio ranks, the eastern end takes the stand that a star doesn't make a company and that "more Chattertons, Powells, etc., will come from the same place that the present Chattertons, Powells, etc., came from."

Col. Shunts "Midnight Express" Off Track

Hollywood, Jan. 20.

Columbia has decided to call off production on "Midnight Express," due to start this week.

Objections were that Columbia had made the story as a silent and distribs were down on remakes; that the title conflicted with "Subway Express," now shooting and that the studio was making another railroad yarn in "Danger Ahead."

Outside of that the yarn is jake.

Gilbert's "Cheri Bebi," Shooting First in Spanish

Hollywood, Jan. 20.

Metro will star John Gilbert in "Cheri Bebi," originally intended for the late Lon Chaney.

Story is now being made in Spanish, the first on the Metro lot to be versionized before domestically shot. Story has been considerably altered to fit Gilbert.

John Robertson will direct.

Borrows and Lends

Hollywood, Jan. 20.

Fox, because of inactivity at its own studios, is lending players out wherever possible and at the same time still borrowing leads. Dorothy Jordan, under contract to Metro, will be the main girl in "Young Sinners." Tom Meighan, arriving from New York Jan. 25, for the same picture.

On the lending end Fox has sent Elizabeth and Helen Keating to Liberty for William Beaudine's picture, while Marion Lessing has been borrowed by Metro for the German version of "Big House." Frank Albertson, also of Fox, is working at First National.

"Toyland" Again

Hollywood, Jan. 20.

Radio Pictures will make "Babes in Toyland" due to tendency towards a return of musicals.

Idea had been abandoned last summer.

ELISSA'S DIRECTORS

Hollywood, Jan. 20.

Elissa Landi's second for Fox is "Always Goodbye," by Kate McLaurin. William Menzies and Kenneth McKenna will get their first meg trials on this talker, working as co-directors.

3,000 MILES FOR NOISE

Hollywood, Jan. 20.

Camera crew from Columbia is going all the way east to shoot subway noises for "Subway Express."

Sound will then be dubbed in behind the dialog.

R-K-O on Commercial Shorts Thru Subsid

R-K-O will enter the industrial short film field through a subsidiary shortly to be formed and headed by James H. Turner and Amdee Van Buren. Offspring will produce and buy the commercials and distribute through Radio Pictures.

Turner is Hiram Brown's assistant at R-K-O. Van Buren has been with Pathe for years as maker of the "Aesop's Fables" cartoons and other shorts.

Industrial assignment will take Turner off the R-K-O radio broadcast supervision, with Milton Schwartzwald, the circuit's musical director, to fill that post.

Color at 7½c

Hollywood, Jan. 20.

When Consolidated Lab gets into the color field Feb. 1, it will announce a price on its new process below any competitor. The new low figure will be 7½c. a foot.

Consolidated process is a bi-pack system based on the old Vitascope process.

84 Radio Announcements Daily for "Trader Horn"

Hollywood, Jan. 20.

"Trader Horn's" local exploitation for its world premiere at Grauman's Chinese Jan. 22 numbers 84 radio anouncements daily, plus three special daily "Trader" programs. Metro studio took the advertising campaign away from Fox West Coast, complaining of space minimization.

Mike Newman, who state righted "Ingagi" in California, and was criticized by the Hays organization for his exploitation tactics has been especially retained to ballyhoo the new M-G film.

"Dirigible" Finished

Hollywood, Jan. 20.

Columbia's "Dirigible," in production since July 12, was finished Saturday (17), after completion of some miniature shots.

It's a record length picture for the firm.

FILMS FOR FEMMES

Northampton, Mass., Jan. 20.

Sage Hall at Smith College will be equipped to show motion pictures.

Educational films and illustrated lectures will be presented beginning with the next semester.

1st Runs on Broadway

(Subject to Change)

Week Jan. 23

Paramount—"Gang Buster" (Par).
Roxy—"Resurrection" (U).
Capitol—"Bachelor Father" (M-G-M).
Rivoli — "Bat Whispers" (UA).
Strand — "Little Caesar" (WB).
Winter Garden — "Illicit" (WB).
Rialto—"Fighting Caravans" (Par).
Mayfair — "Royal Bed" (Radio).
Warners — "Going Wild" (WB).
Cohan—"Children of Chance" (B.I.P.).

Week Jan. 30

Paramount—"Scandal Sheet" (Par).
Roxy—"Dracula" (U).
Capitol—"Easiest Way" (M-G-M).
Rivoli—"Abraham Lincoln" (UA) (29).
Strand—"Kismet" (WB).
Winter Garden — "Illicit" (WB).
Warners—"Bright Lights" (WB).
Rialto—"Fighting Caravans" (Par).

$2 Pictures

"Cimarron" (Radio) (Globe) (26).
"New Moon" (M-G-M) (Astor).
"Devil to Pay" (UA) (Gaiety).
"Reaching for Moon" (UA) (Criterion).

B'WAY WARNERS GOING GRIND?

Warners is placing the Warner theatre on Broadway into a grind policy. So far, since the theatre was acquired by the brothers, it has been one of their $2 de luxe theatres.

"Going Wild," with Joe Brown, the opener Saturday (24), for the pop prices, Warners closes tonight (21) for two days.

Warners' other $2 house, the Hollywood, is now dark. It may be reopened for its first stage play, "Heat Wave," with Basil Rathbone. Play will go into rehearsal supervised by Jake Wilk upon Wilk's return from his present flying trip to the Coast.

"Heat Wave" is a drama with the Hollywood looked upon as a pretty big theatre for that style of play. It is likely, however, to go in previous to the advent of Earl Carroll's new "Vanities."

Ford's Free Auto Show in Tent Riles Up All Local Showmen

Hollywood, Jan. 20.

Theatre operators throughout the Imperial Valley are squawking loud and long over the opposition they're getting from Henry Ford's free tent show, plugging Ford products.

Ford company is giving a two-hour talker display under canvas, which tells the story of Ford, his cars and his tractors. A couple of comedy shorts are thrown in, and it's all free.

Outfit travels like a circus with a regular billing crew in advance and is handled in each town by the Ford dealers. Talker equipment is Western Electric installed on a truck.

No sales talk is used, but Ford products are displayed in front of the tent.

Tent has 1,000 capacity. Theatre operators claim that on the play dates of the ballyhoo theatre attendance drops to a handful.

About the only boosters for the tent show are the local newspapers. Each is handed a double-page spread of Ford advertising, and a double page of anything in cash is a mortgage lifter for most rural papers.

Schoolmam Film Reopens Punch and Judy—Again

Chicago, Jan. 20.

With the Parents' and Teachers' Association, some 50,000 of 'em, as a starter, the Punch and Judy will try again Jan. 26 with "Woman Who Was Forgotten," states right flicker.

Picture is being distributed here by Max Levy of Exclusive Pictures with the backing of the femme organization expected to keep the film in for five or six weeks. Film deals with the life of a school marm, and is described as the saltiest of tear-teasers.

Lawrence Back East

Hollywood, Jan. 20.

Ludwig Lawrence, here to look over Metro foreign product, leaves for the east Wednesday (21) or day following.

Brenon's "Corner"

Hollywood, Jan. 20.

"Next Corner," the novel by Kay Jordan bought in New York by Radio, will be directed by Herbert Brenon.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Chain theatre operators here think business in downtown de luxers would be boosted by feature previews which are now going to neighborhood houses. A particular complaint is that studios with circuit tieups sometimes shove these advance showings into opposition houses.

After a six months' world tour starting Jan. 30, Charles Chaplin says he'll start another silent.

Charles R. Rogers' unique contract with Anita Louise Fremont, 15-year-old player, has, among other things, a clause stipulating that the girl will forfeit one-sixth of her salary every time she's late at the studio.

Among Metro's latest story buys are "Copy Cat," by Adela Rogers St. John, and "Shipmates," by Malcolm S. Boylan. First National has purchased "Meet My Sister" by George Berr and Louis Verneuiol.

Nominated for the Wampas presidency are John LeRoy Johnston, Universal's publicity head, and Joseph Steele, p. a. for Richard Barthelmess.

Bryan Foy, producing his own shorts on the cuff, has incorporated himself as the Cuffograph Productions.

Metro's top bid landed Phillip Barry, playwright and author of "Holiday," on its scenario staff.

Two Warner heavies, Noah Beery and Fred Kohler, are off the payroll.

Six stories are on Col's schedule. H. H. Van Loan, Jack Neville, and Barry Barringer are writing them. "Danger Ahead" and "The Air Patrol" are first.

Loaned by Pathe during the WB shutdown, Alfred E. Green goes back to his parent studio with a sheaf of salary checks but with no work done. Pathe couldn't get "House of Glass" ready on time.

Returning to FN from Fox, Frank Lloyd is slated to direct "We Three."

Ricardo Cortez goes into WB's "Maltese Falcon" as leading man opp. Bebe Daniels.

A contract predating his assignment to write "Unfaithful" for Par has John Van Druten, playwright, now at Metro. After finishing "Unfaithful" Ruth Chatterton goes to Europe for three months, starting at WB in October.

Metro will make "Tailor Made Man," now that rights have been cleared. Par is seeking talker rights to Jack Lait's "Help Wanted."

Negotiations are on between Hal Roach and Thelma Todd for a five-year contract. Miss Todd asks a sliding scale, mounting to $3,750.

Richard Dix is working on street scenes for "Big Brother" in New York. The actor-director will direct the rest of the picture here.

Harlan Thompson, Fox writer, becomes director for "Good Gracious Annabelle," starring Jeanette McDonald.

Having made "Tom Sawyer," Jackie Coogan will be kept by Par for some part in "Huckleberry Finn."

J. J. Milstein, branch manager for Metro, is back from his trip over coast territory.

Holding contracts for programs with Vine Street, which closed suddenly, neither Radio nor UA will attempt collection on unplayed product.

Helen Chandler will play lead in James Cruze's "Salvation Nell" starting Feb. 1.

Robert Ames got Radio term contract after "Travelling Husbands." Hugh Herbert, also in "Husbands," will be teamed with Edna May Oliver.

Charles Logue is adapting ' igh River," by G. Ranger Wormser, for Radio. Richard Boleslavsky will direct.

Hays' office has okayed "Lonely Wives" but with reservation, and ordered new title to replace Charles Rogers' "Registered Women."

WB will keep Winnie Lightner digging gold, her next being "Gold Dust Girl," by William K. Wells.

Caddo has finally moved to the UA lot. Liberty may take vacated headquarters at Metropolitan.

Studios are going cold on buying plays just because they've been on Broadway. They're looking for B. O. probabilities now.

M. H. Hoffman, Jr., makes studio debut as g.m. of Hoot Gibson series to be made by Allied Pictures. Hoffman, Sr., is still dickering with Anglo-American Films, Ltd., to produce in England.

Fifty instead of 38 shorts, this year's slate, planned by Educational for 1931-'32. E. W. Hammons and Charles Christie due here in two weeks on program plans.

Finishing at Tiff, Edward Dean Sullivan, crime writer, goes to WB for two pictures March 1.

Superior Court Judge Reubin approved the contract between Janet Ford, a minor, and Warners.

Spanish version of Metro's "Way for a Sailor" has been in the cutting room for three months, but still doesn't jell, with retakes in order.

Mary Pickford, taking no chances on being kidnapped, traveled to New York under guard. Pinkerton dicks were with her as she passed through Chicago.

John Carstairs, technical advisor on British picture here, is returning to England to become private secretary to Basil Dean, Radio producer.

Changes in routing F. & M. units will have the shows coming into Loew's State following break-in week at Pasadena. Glendale will follow after Pantages, Hollywood, instead of ahead of the State.

Barbara Weeks is off the Warner pay roll.

Ernest Westmore gets a new ticket as Radio makeup supervisor. An additional year was handed to Joseph Cawthorn by the same studio. Virginia Kellogg, former p. a. for Fred Niblo, was handed a new writing contract at Paramount. Roy Neal, director, renewal at Col.

Laurel and Hardy will have triple roles in their next Roach comedy. Boys will triple as dames and old men in addition to their regular parts.

Spencer Tracy handed a new five-year contract by Fox, Leo Morrison handling.

"Three Rough Diamonds," originally "Three Bad Men," goes out under the tag of "Not Exactly Gentlemen" for Fox.

Bill Gibbs has been moved up to editor of Radio's studio house organ, coast "Titan." Perry Leiber succeeds him as publicity planter. Herbert Moulton, formerly publicity editor, is now supervising stills, with Benjamin Markson moving over from UA to succeed him.

"Waiting at the Church," bought by Radio a year ago, will have Jack Mulhall in the lead.

N. Y. to L. A.

Hiram S. Brown.
Jos. Schnitzer.
Jules Levey.
E. K. Nadel.
Eileen Wilson.
Oscar Lavant.
Jake Wilk.
Thomas Meighan.
Ruth Selwyn.
Joseph M. Schenck.
Frank Vincent.

L. A. to N. Y.

Ludwig Lawrence.
Wesley Ruggles
Harry Wilson.

Radio's New Stories

Hollywood, Jan. 20.

Radio has bought two new stories for its list of plots scheduled for 1931 production.

"Around the Corner," a novel by Kate Jordan, was purchased for Herbert Brenon, director. Damon Runyan's "All Scarlet," race track yarn, is the other. William LeBaron selected.

Wilson's U. Two

Harry Wilson, formerly publicity director for Edwin Carewe on the coast, is with Universal in the east exploiting "Dracula" and "Resurrection."

"CIMARRON" FRENZY GRIPS THE NATION

Radio PICTURES

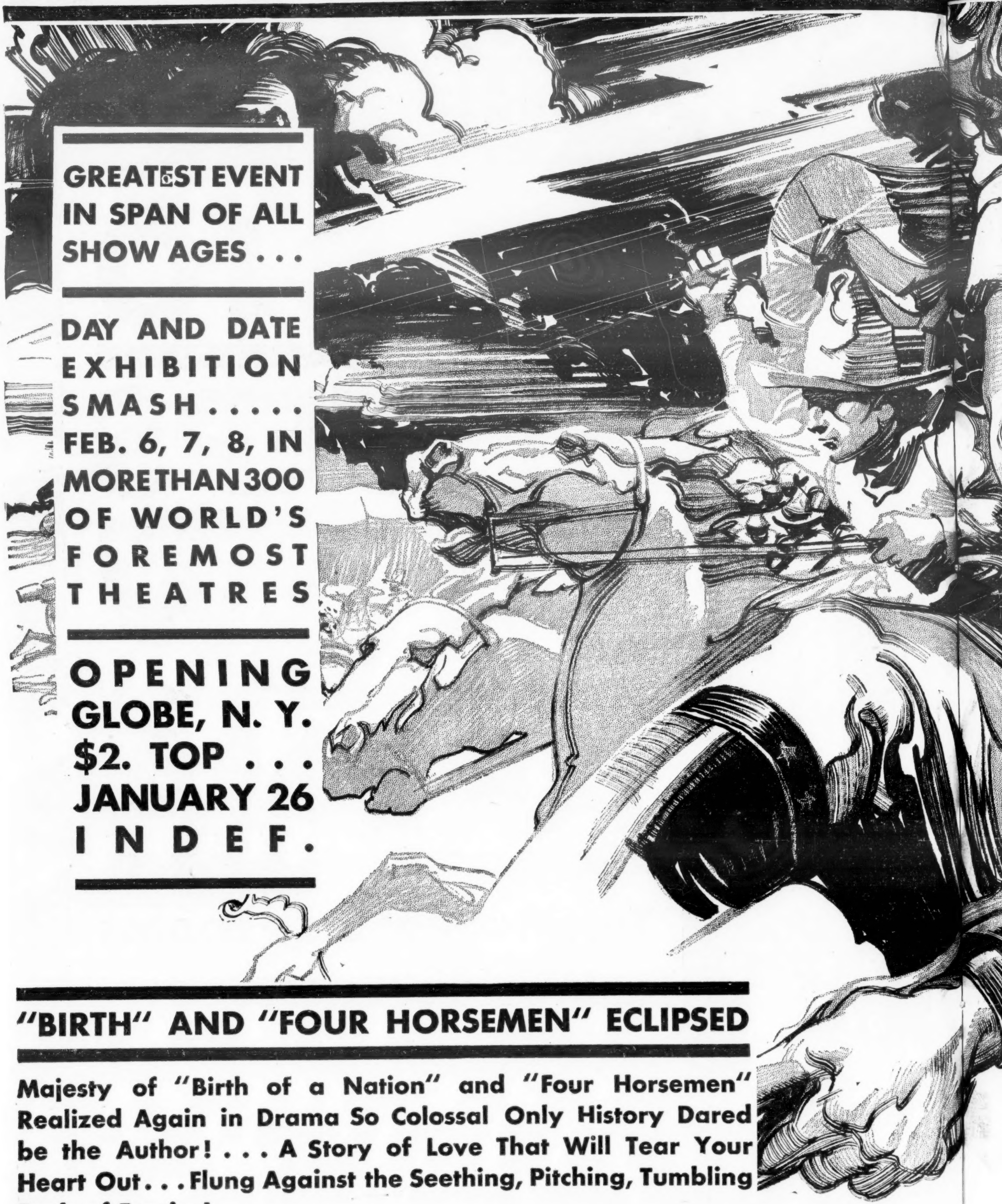
Reg. U. S. Pat. Off.

RADIO SWEEPS SHOW ARENA

VICTORY YEAR BEGINS

Terrific Seat Sale Looms as World's Ablest Showmen Leap to Attack! . .

TITAN THUNDERS TO



GREATEST EVENT IN SPAN OF ALL SHOW AGES . . .

DAY AND DATE EXHIBITION SMASH . . . . . FEB. 6, 7, 8, IN MORE THAN 300 OF WORLD'S FOREMOST THEATRES

OPENING GLOBE, N. Y. $2. TOP . . . JANUARY 26 INDEF.

"BIRTH" AND "FOUR HORSEMEN" ECLIPSED

Majesty of "Birth of a Nation" and "Four Horsemen" Realized Again in Drama So Colossal Only History Dared be the Author! . . . A Story of Love That Will Tear Your Heart Out. . . Flung Against the Seething, Pitching, Tumbling Rush of Empire!

MIGHTY DESTINY !

WHAT "CIMARRON" MEANS TO SHOWMEN

It Means the Wild . . the Untamed . . the Unruly! It Means an Empire of Wilderness—An Empire With Gun in Its Fist and Hell in Its Heart! It Means That the Talkies Have Come Into Their Own . . . And That the Whole Tumultuous Industry Stands Amazed at the Titan Triumph.

Miracle Forces of This Hurtling Century Linked in PRESS AND RADIO campaign to Smash "Cimarron" into Minds of Millions Throughout the World.

MIGHTIEST BROADCAST OF MODERN TIMES AS OFFICIAL WASHINGTON LAUDS "CIMARRON"

Most Dramatic Event in Washington Since the Inauguration of the President . . . Friday Night, Jan. 23, RKO-RADIO PICTURES "CIMARRON" Broadcast—NBC Blue Network Under Auspices of the Oklahoma Congressional Delegation. Floyd Gibbons, Great Stars of "Cimarron" On the Air as World Cocks an Eager Ear.

FULL POWER OF NATION'S PRESS ARRAYED FOR DRIVE

Titan Ad Campaign on Grand-scale Lines. Framed to Blow The Lid Off America! Biggest Merchandising Stroke in Show History!

CAMPAIGN MANUAL OFF PRESS TODAY

RICHARD DIX
IRENE DUNNE
ESTELLE TAYLOR
AND ASSEMBLAGE OF SUPERLATIVE ARTISTS
DIRECTION
WESLEY RUGGLES
ADAPTATION
HOWARD ESTABROOK
PHOTOGRAPHY
EDDIE CRONJAGER

THE BAT WHISPERS

United Artists release of Roland West production. Directed by Mr. West, starred above the title. Chester Morris featured. Based upon the Rinehardt-Hopwood stage hit of "The Bat." Ray June, cameraman for standard; Robert H. Planck, photography for wide film. Production assistants, Roger H. Heman, Charles H. Smith, Ned Herbert Mann, Helen Hallett. On wide screen at Rivoli, N. Y., for grind run starting Jan. 16. Running time, 82 mins.

The Caretaker.....Spencer Charters
Dale Van Gorder.....Una Merkel
Brook.....William Bakewell
Dr. Venrees.....Gustav Von Seyffertitz
Detective Anderson.....Chester Morris
Richard Fleming.....Hugh Huntley
Detective Jones.....Charles Dow Clark
The Unknown.....Ben Bard
Police Lieutenant.....Chance Ward
Mr. Bell.....Richard Tucker
The Butler.....Wilson Benge
Police Captain.....DeWitt Jennings
Police Sergeant.....Sidney D'Albrook
Man in Black Mask.....S. E. Jennings
Cornelia Van Gorder.....Grayce Hampton
Lizzie Allen.....Maude Eburne

Of the clutching hand school that the stage smash, "The Bat," was probably the real parent of, "The Bat Whispers," in its talking version, must rise somehow above all of the others since the original, silent and sound, to get into the money.

One point in this talker's favor is the production, another the direction, still another the photography, while at the Rivoli the wide film and screen lend aid, with the legit begotten comedy here rather than the blatent sort, not to be overlooked. These may be all exploitation angles, and the picture needs them, for its a follow up of all of the others. With Chester Morris's name for its b. o. value, whatever that may be.

The wide film, United Artists' first, permits the scenic end of the film, which includes directorial and photographic touches, to become somewhat grandiloquent. Bits of direction with the camera aiding, particularly early, are very engaging. They send forth an impression of big and good production, with the wide screen probably the forceful factor, although the same effects will come in a lesser way on the standard size.

Most of the comedy that is so legitimately secured is by Maude Eburne, as the lady's maid. Miss Eburne is an English stage comedienne. Some more is quietly injected by Spencer Chartres. It's not the noisy kind of ghostly slapstick so long associated with haunted house stories.

Mr. Morris has but little to do. It's some time before his appearance and shortly after that he's knocked out for another lapse. At the finale the audience is halted by a cry from the screen not to leave, and as a sort of epilog or something, Morris reappears to request the audience not to divulge the identity of the Bat in the picture. Other cast players take care of their portions without distinction either way. Una Merkel is the girl, with William Bakewell opposite.

"The Bat Whispers" is a mystery haunted house and detective tale. It has its creeps, thrills and some suspense. Its denouement is quite unanticipated and marks an excellent finish.

It can be paraded as a good picture in the class division, for shivers and smiles. There is always an audience for either. Those items and the advance work should do the rest. *Sime.*

REDUCING

Metro production and release with Marie Dressler and Polly Moran; directed by Charles F. Riesner. Story and continuity by Willard Mack and Beatrice Banyard; additional dialog by Robert E. Hopkins and Zelda Sears. Photography, Leonard Smith; Douglas Shearer, sound. Running time, 75 minutes. At Capitol, New York, week Jan. 16.

Marie Truffle.....Marie Dressler
Polly Rochay.....Polly Moran
Vivian Truffle.....Anita Page
Johnnie Beasley.....Buster Collier, Jr.
Elmer Truffle.....Lucien Littlefield
Joyce Rochay.....Sally Eilers
Tommy Haverly.....William Bakewell
Jerry Truffle.....Billy Naylor
Marty Truffle.....Jay Ward

Rough and tumble hoke comedy story addressed to the banana peel sense of humor, with a flavoring of sentiment almost as hokey, and all saved by the genius of Marie Dressler for getting the human quality into everything she does. The Dressler-Moran name on the marquee insures trade and profit, but the production is no credit to Metro.

They don't use the water-squirting boutonniere and nobody spits out beans for the broken teeth gag, but inside these limits, the hokesters have had their way and proceeded with carefree abandon. Picture is the least important of the series engaging these two funmakers, but the rough laughs will carry it along for something like the usual returns. Spots that have seen the film agree on this phase and the Capitol attendance at the start corroborates its draw. Second run potentialities are even better probably than the class spots. It's that kind of a picture.

There's a legitimate field for this kind of product, but the well wishers of the screen and of these two priceless performers may well take exception to using them for the exploitation of stencil comedy. Marie Dressler doing knockabout in the surroundings of a women's Turkish bath—even if they do ritz it up as a beauty salon—isn't the best of technique. That's Hollywood. They'd put George Arliss in a comedy chase sequence for a laugh.

Polly Moran and Miss Dressler are again in the relation of friendly enemies, sisters this time. Polly is a prosperous proprietress of a metropolitan beauty parlor and Marie is a South Bend family drudge, married to a ne'er-do-well letter carrier (Lucien Littlefield). Polly sends for the humble Marie to come on with the family and share in the prosperity.

That opens the way for a slapstick comedy session in the Grand Central terminal and more of the same in a beauty shop where, the minute you see a large tank for mud baths, you expect the worst and in the course of time live to see the worst realized. The usual British farce situation of the locked steam room and the lady who has a plaster removed from her back. This goes on ad finitum, and then some.

Plot begins to thicken when Marie's daughter (Anita Page) wins away the rich suitor of Polly's daughter (Sally Eilers) and the mammas quarrel and separate in anger. Buster Collier, as personable a young man as ever was called upon to play a heavy, is the rich suitor and his intentions toward Marie's girl are anything but honorable.

It all gets straightened out when Polly's daughter comes grieving to the alienated aunt Marie with the plea that she has the best possible claim a girl can have upon the disputed swain and Marie solves it all by invoking the shotgun plan to promote an honorable marriage.

The plotty portion of the picture only comes into being after they have exhausted all the possibilities of the "Fun in a Turkish Bath" phase, but at least it gives Miss Dressler and Miss Moran a chance to develop some of those human interest touches they manage so well. Thanks to this the elaborate laugh machinery of the earlier footage it somehow forgotten and forgiven. *Rush.*

BEAU IDEAL

Radio Pictures production and release. Directed by Herbert Brennon. From story by Percival C. Wren. Scenarist, Paul Scholfield. Adaptation by Elizabeth Meehan. Photographer, J. Roy Hunt. At Mayfair, New York, week Jan. 16. Running time, 82 minutes.

Carl Meyer.....Frank McCormack
John Geste.....Ralph Forbes
Otis Madison.....Lester Vail
Jacob Levine.....Otto Matieson
Ramon Gonzales.....Don Alvarado
Ivan Badineff.....Bernard Siegel
Lady Brandon.....Irene Rich
Mrs. Frank Madison.....Myrtle Stedman
Isobel Brandon.....Loretta Young
Judge Advocate.....John M. St. Polis
Prosecuting Attorney.....Joseph de Stefani
Sergeant Frederic.....Paul McAllister
Major Labaudy.....Hale Hamilton
The Emir.....George Rigas
Zuleika.....Leni Stengel

Ordinary program stuff, it's called a sequel to "Beau Geste." The Herbert Brennon formula — mystery, narrative, solution and a hoke finish. That's where the laugh comes. The laugh isn't strong. Hardly a film for women because of the massacres and light romance. For the latter reason it's not keen for men, generally. Recording okay. The photography is fair. A good picture to keep away from the French.

Ralph Forbes, original John Geste in "Beau Geste" plays the same role. All others who made that picture a high grosser are missing from "Beau Ideal" except the Brennon tag for direction. "Beau Geste" was made by Brennon for Goldwyn, as a silent, in 1926. "Beau Sabreur," a silent, was called a sequel to that film by Par, 1928. "Beau Ideal" sports a third sequence and different tale than either, but has connection with "Beau Geste" as the first talker sequel.

That may mean there can be no story conflict. Customers, however, if they remember may confuse. Exploitation possibilities, therefore are ticklish.

Looks like a series of Arabian gang wars about the middle of the picture. Usual sand dunes, leg marches and massacres. Old-fashioned mysterious closeup of a military dungeon in desert sands somewhere in Africa is the opening shot. Otis Madison, American, and childhood pal of John Geste, suddenly and quite accidentally finds Geste. He intended to find from the first when he learned Lady Isobel Brandon loved John Geste and not himself. He joined the Foreign Legion. Just another gesture. All other prisoners die in the dungeons.

Flashback of 15 years ago. Kids again. There was no Otis Madison in "Beau Geste." Different here because it is necessary for the yarn. John Geste was in the dungeon because he killed Sgt. Le Jeune. In "Beau Geste" that was Noah Beery.

Madison breaks every army rule but wins back his spurs with the aid of a harem trollup who has fallen for him. This leads to freedom for John Geste. The finale shows them on the swing back to merry England, and in around two years, probably ready for a fourth sequence and a third sequel which will be a record for anything.

Loretta Young is Isobel, this time. Irene Rich is Lady Brandon. Both do well but have only slight opportunity.

Forbes' accent is somewhat provoking for male customers. He records clearly and offers a good acting attempt. Don Alvarado, as the leading heavy, poses, and Lester Vail is a musical type of hero. *Shan.*

Miniature Reviews

"The Bat Whispers" (West-U. A.). Splendid in production, directorial and camera way, but must follow all of the other mystery - haunted - house films. Needs and can stand plenty of heavy exploitation.

"Reducing" (M-G). Least of the Dressler-Moran series, but still a draw through their presence. Slap stick and a laugh production.

"Beau Ideal" (Par). First talker sequel to "Beau Geste." Ordinary program feature with slight romance. Doubtful draw for women. Not to be confused with "Beau Sabreur," silent sequel made by Par in 1928. Stories different.

"No Limit" (Par). Clara Bow starred. Slips when going dramatic and loses rating for picture as a result. Classy in production line. Dependent entirely on the star at b. o.

"Illicit" (WB). Mild drawing room free love problem. Leads into marriage and stays there after familiar threats to go out of bounds. Barbara Stanwyck starred for first time. Lacks a wallop and action. Doesn't impress as being able to better moderate grosses.

"Once a Sinner" (Fox). Dorothey Mackaill featured. Slow drama that needs plenty of light support in shorts on straight film programs for even adult consumption. Nothing in it for kids.

"The Man From Chicago" (BIP). Title where underworld themes are at box office height may help, although this one slightly better than average British production, which means scattered bookings.

"Damaged Love" (Superior). Way above average independent and a sure draw for the stenos. Okay in daily changes and many of the second runs, where guns and fisticuffs are not the rule of the house booker.

"How He Lied to Her Husband" (BIP). George Bernard Shaw's first and utterly impossible in America, except in the arty houses where they pay for bewilderment.

"Under Texas Skies" (Syndicate). Oke western for double feature use. Short running time and enough horse opry stuff to satisfy western fans.

"Midnight Special" (Chesterfield). No good from any angle. Even tough for use with the double features.

"Compromised" (BIP). Just bad all the way.

ILLICIT

Warner Bros. production and release. Starring Barbara Stanwyck. Features James Rennie, Charles Butterworth and Joan Blondell. Based on unproduced play by Edith Fitzgerald and Robt. Riskin. Directed by Archie Mayo. At Winter Garden, N. Y., for grind run starting Jan. 16. Running time, 76 mins.

Anne Vincent.....Barbara Stanwyck
Dick Ives.....James Rennie
Georgie.....Charles Butterworth
Dukie.....Joan Blondell
Margie True.....Natalie Moorhead
Price Baines.....Ricardo Cortez
Ives, Sr.....Claude Gillingwater

Undistinguished program material evidencing a moderate business future at best. Having been adapted from an unproduced play there is a drastic absence of action. Script soon boils itself down to one of those drawing room problems concerning a girl's theories on marriage. That means an avalanche of dialog to the point where the audience starts waiting for Charles Butterworth's intermittent appearances. When a house starts to look for the comic it doesn't help the drama.

On the New York end the claim is made that the censors deleted many subtle touches which would have done much to give the film a sophisticated flair. Abrupt and bad cuts are testimony to the harm done this release by the screen dictators. It may also be the reason for a deadly opening first reel, which has the film plodding uphill thereafter. On the other hand, sophisticated picture making has generally gone the hard way upon release to an unsuspecting and undivining public.

Against the picture is James Rennie as the masculine half of the heart interest. Rennie doesn't appear destined to mean anything as a screen lover. An excellent per-

(Continued on page 30)

Talking Shorts

WILLIE and EUGENE HOWARD
"SIMPLY KILLING"
Comedy
8 Mins.
Rivoli, New York
Paramount

Typical Boob McNutt variety, this short might have been adapted from a black out at Mattewan, it's that dizzy. Being dizzy, and with Willie Howard delivering his usual nut harangue, it naturally possesses laughs. Yet in spots it is so ridic it becomes unfunny. From the Howards that is disappointing.

Willie is a nut Russian general whose army consists of a group of several disreputables. Eugene is to be shot at "sunriseski." But the boys are always interrupted in their attempts to shoot. Willie insists upon drilling them; then they decide to shoot crap; then a couple of Russ golfers put in an appearance.

Finally a gal arrives with a pardon, and Willie lets Eugene go.

Best for squirrels.

"DANCE HALL MARGE"
Comedy
20 Mins.
Central, New York
Educational

Sort of short subject exhibitors all over have been crying for. It has everything. Some thought and some money given and spent. Proof is on the screen. Not only laughs but those comedy-thrills are to be found in every other inch.

It starts out in a taxi dance hall with a big blonde the attraction. She waltzes from one to the other, even to an organ grinder who has his monkey concealed in his back pocket until the time for the gag.

Water gags, such as walking on the surf and other camera tricks, are worked around a flivver. *Waly.*

"EXPENSIVE KISSES"
BERT ROACH
Comedy
16 Mins.
Stanley, New York
Educational

Utterly ridicuolus short with but the faintest semblance of a script. Manages to secure a few laughs, but that not through legitimate comedy. Just one of those familiar slapstick pieces which some of the neighbs may go for.

Roach is the wealthy chap with a weakness for the opposite sex. Makes a bet of a 100 grand with his attorney that he'll never wed and for one grand for every time he's caught kissing. A harem which his Turkish cousin was supposed to have willed him causes the complications.

Roach builds laughs wherever possible, but it's not often possible. Eleanor Hunt, a flashy looker, and shows plenty screen s. a. in her abbreviate costumes.

"THE LOVE BARGAIN"
Comedy
19 Mins.
Circle, New York
Educational No. 2699

Parlor golf trainers and a baby-voiced hero are among the characters. Others, a kittenish wife always talking of bargain sales, a girl and the latter's irate father. That's ancient plottage and anything might happen. Only here it's obvious and without imagination. Laughter forced, dialog simple and treated insignificantly incidental. Fit for the grind programs, if at all.

"The Love Bargain" in its way may serve to explain that shorts should not be taken seriously, but it's hardly a criterion. Anything might be better. Customer laugh logic and entertainment progress have been entirely overlooked. Audience reception probably not analyzed when it was ordered or made.

One crude spot shows the jealous wife turning a garden hose to squirt under the girl friend's garments. That's pre-war. *Shan.*

"THE LAUGH-BACK"
Comedy
20 Mins.
Loew's, New York
Universal

Travesty on football amusing only in spots. It shapes up as a mild program filler for the daily grinds.

Monte Collins and Jack White (nite club comic) are featured, with the latter given few opportunities as the coach of a college football team. Collins as the misfit candidate for the team depends mainly on mugging and falls for laughs that come at widely separated intervals during this two reeler.

The opening college fraternity dance the night before the big game is just so much wasted footage. Balance of the action takes place on the gridiron with Collins doing everything wrong. Finish has Collins crossing his own goal line with his headgear tucked under his arm and completely fooling the opposing team while his captain is scoring the winning touchdown.

A stuttering radio announcer gets the best laughs here as he has in dozens of other shorts previously.

GINGER ROGERS
"OFFICE BLUES"
Skit with Songs
10 Mins.
Rivoli, New York
Paramount

Miss Rogers is sufficiently captivating, vocally and otherwise, to put over most any type of short. The script here isn't very helpful. About a stenog in love with her wealthy boss. He doesn't know it until the finish. Then he feels the same way.

Most of it told in songs, with Miss Rogers the only warbler. It's all specially written material, clever as to lyrics but not appealing in melody.

With a songstress like Ginger Rogers, it seemed wrong that she wasn't handed a pop type number to sing.

"TALKING TURKEY"
BENNY RUBIN
Comedy
25 Mins.
Globe, New York
Radio

One of Benny Rubin's best. A novelty that will flabbergast the sophisticates for audacity. It will hit the innocent risibilities of the censors and the horde of payees.

What Rubin doesn't make that balloon do and what he doesn't say to it when surrounded by girls in a harem is a shame that everyone doesn't understand.

A balloon inflates whenever Rubin has an evil thought. That much Rubin tells everybody. Even though it inflates every time the best lookers come close to him, Rubin goes over the line, having two of the girlies chirp:

"Oh, Master, can I have a bed by myself?" to which Bennah replies: "No favoritism."

Action is laid in a pawn shop. Rubin tells his boy what he knows about Turkey and the scenery shifts overseas. Aladdin's lamp is used and thus the excuse for the harem stuff. *Waly.*

"STEPPING OUT"
Comedy
10 Mins.
Arena, New York
Vitaphone No. 1068

Scant value except for the hideaways, since the comedy consists of a series of plate breaking episodes, with Leo Donnelly taking the slap on the conk from Mary Phillips, opposite him. Both are from legit. Joe Penner, from vaude, is also featured and stands out with his trick laugh.

Penner is the country hick visiting his married relatives in New York. They grab a couple of girls at the post office, take a bus ride to Grant's Tomb and wind up at the Aquarium. Idea this short tries to plant is that it take a hick to show a native New Yorker the sights, but the gags employed fail to sparkle. Returning home Donnelly's hard-boiled wife demands to know where he had spent the day with his country cousin. That starts the plate bending for a blackout finish.

Shot gun finishes being taboo, it seems as if the Flatbush Vitaphone studio is trying to popularize the crockery crashing bit for blackouts, previously used in the short featuring Mark Hellinger.

"DON'T BITE YOUR DENTIST"
Comedy
18 Mins.
Tivoli, New York
Educational

Old-style slapsticker, with the laughs few and far between, dedenpent mainly on water stuff and comedy gunplay. A pitcher of spilled whip cream and some ripe tomato throwing are worked into a couple of sequences. Just a jumbled filler for the hideaway grinds.

Andy Clyde and Daphne Pollard are featured. Eddie Cline directed and Walter Weems and about three or four others are credited with the story and dialog. Judging by this two-reeler, it looks as if they all got together and, after thinking real hard, jotted down every slapstick situation in the end book.

"TEX"
"STEP ON IT"
Advertising Short
6 Mins.
Paramount, New York
Paramount

Advertising the Texaco brand of oil, this one of Par's series of industrial cartoon shorts falls behind those shown so far as an entertainment item for picture bills. It is too much of a bold plug with not enough amusing quality to cover the commercial shove.

Film cartoons always take extreme license with the laws of nature, with physical distortion by the animal characters usually the chief laughs, but this one goes beyond the limit. It gets dizzy before the plug is inserted, and when the commercial mention arrives it can't help but look worse.

Doesn't tend to cheapen a program. *Bige.*

TITAN SMASH FLUSH
B
RALPH FORBES
IRENE RICH . . . LORETTA
YOUNG . . . LESTER VAIL . . . LENI
STENGEL . . . 1000 OTHERS

BETWEEN THE EYES

Fighting Gestes Return In Slashing Sequel to One of Industry's Greatest Gross-getters . . . The Spirit of Beau Geste Flames Anew in

HERBERT BRENON'S

PAGEANT OF ARENIC THRILLS

BEAU IDEAL

By Percival Wren, author of "Beau Geste" and "Beau Sabreur"

Greatest Line of Flash Paper and General Accessories the Titan Has Ever Turned Out. Now Available!

WORLD PREMIERE RKO MAYFAIR, N. Y. NOW

Radio PICTURES

Reg. U. S. Pat. Off.

Theatre Advertising as Indicated From Various Cities

SAN FRANCISCO

LITTLE ROCK

★★★★★★★★★★★★★★

$10 IN GOLD

The Arkansas Theater will pay $10.00 in Gold for the BEST letter telling the name of the former Little Rock girl who is now the wife of BASIL RATHBONE. A short essay of not more than 100 words must be enclosed telling why you like Basil Rathbone as a screen star.

This contest closes Tuesday, January 20th, and the winner will be announced as soon as possible thereafter. Any man, woman or child is eligible to enter. All answers will be judged in order of their arrival. Neatness and correctness and merit of essay will also decide the winner. Address all letters to Sam B. Kirby, director of publicity, Arkansas theater.

. . . DON'T FAIL TO SEE . . .

The sensational seven-star production, A most delightful comedy-drama, from the novel, "sincerity," by John Erskine.

"A LADY SURRENDERS"

—With—

CONRAD NAGEL . . . GENEVIEVE TOBIN
ROSE HOBART . . . BASIL RATHBONE

STARTS TOMORROW

ARKANSAS THEATER

★★★★★★★★★★★★★★

SAN FRANCISCO

SEATTLE

LOUISVILLE

MINNEAPOLIS

An ALLIED THEATRE is a place of entertainment for the family, owned and operated by your neighbors whose interests are identical with your own.

Money spent at an ALLIED THEATRE is retained in your city, becomes a part of the community capital and stands guard against unemployment and depression at home.

The operators of ALLIED THEATRES are experienced showmen who realize that they must furnish entertainment adapted to the tastes and standards of their patrons whom they study and know.

ALLIED THEATRES are seeking to rid the amusement field of its greatest handicap—absentee control—under which theatre patrons are required to endure pictures which persons far removed in distance and thought decree that they shall see.

THE ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS stand for a degree of decentralization in the Motion Picture business which will enable the public to see the kind of pictures it prefers.

You can aid in the restoration of home rule in the field of entertainment by patronizing ALLIED THEATRES, keeping in touch with the managements and making your preferences known.

ALLIED THEATRES are members of a local and national organization of Independent Theatre Owners whose aim is to give you

GUARANTEED PICTURES FOR LESS

LOOK FOR THE ALLIED SIGN ON THE BOX OFFICE.

THE FOLLOWING ARE ALLIED THEATRES IN MINNEAPOLIS:

ALHAMBRA, 3215 Penn Ave. No.
BIJOU, 20 Washington Ave. No.
SOUTHERN, 1422 Washington Ave. So.
UNIVERSITY, 1308 4th St. SE.
RITZ, 345 13th Ave. NE.
AGATE, 2225 East Franklin
LEOLA, 4944 34th Ave. So.
PRINCESS, 12 4th St. NE.
HEIGHTS, 3951 Central Ave.
SAVOY, 242 Hennepin Ave.
CRYSTAL, 305 Hennepin Ave.
FRANKLIN, 1021 East Franklin
GOPHER, 1706 4th Ave. So.
PARK, 725 South 10th.
LIBERTY, 1013 North 6th Ave.
PARADISE, 2025 W. Broadway.

PHILADELPHIA

MASTBAUM

20th & MARKET

Starting TODAY

2 GREAT SHOWS IN ONE!

—A Sensational Screen Hit!
—A World-Famous Stage Favorite!

40¢ TO 5 PM. CHILDREN ALWAYS 25¢ CONTINUOUS FROM 10:30 A.M.

Can a Woman Share Her Husban'd Future Without Making Him a Sharer in Her Past?

DOROTHY MACKAILL

In the Daring Fox Production

"Once a Sinner"

With
JOHN HALLIDAY — JOEL McCREA

One Man Had Loved Her!
Another Married Her!
A Third Desired Her!

ON THE STAGE

Is Everybody Happy? Yes, Suh! Here He Is! The High-Hatted Tragedian of Jazz Himself!

New Tunes! New Syncopation! New Jests!

TED LEWIS

& His Famous Band

IN PERSON

Heading a Tremendous Joy Revue of Jazz—Girls—Fun—Speed!

With
The Bachelor Four
Eleanor Brooks Charles Wittier
The Mastbaum Ballet of 30

MILTON CHARLES Singing at the Organ

DAVID ROSS Guest Conductor
Mastbaum Symphony Orch.

CHICAGO

ORIENTAL

RANDOLPH ST. NEAR STATE
Doors Open 10:15 A. M.
EXTRA LATE SHOW—11 P. M.
SEE and HEAR your radio favorites IN PERSON
10--BIG ACTS--10

RADIO REVUE • OF 1931 •

EAST & DUMKE
"SISTERS OF THE SKILLET" from WGN
with LENA, WENR comedy stars

MIKE & HERMAN

QUIN RYAN WGN Announcer

Wynken, Blynken & Nod KYW Favorites

Mary Williams WLS Songstress

VICTOR YOUNG NBC Music-Star

Pie-Plant Pete Singing-playing WLS fun-star

Three Gobs

Meroff's Band

The screen alive with a sparkling laugh and love comedy-romance

Oh, for a Man!

With these favorites
JEANETTE MacDONALD
Gayer than in "Monte Carlo"
REGINALD DENNY
WARREN HYMER
"Up the River" comedian

DAYTON

VICTORY

THE ULTIMATE IN FINE PICTURES

BEGINS SATURDAY! One Whole Week

TOMORROW—you'll know the truth about the racketeers from the lips of the most desperate criminal that ever stalked the screen

LAST TIME TODAY!
OTIS SKINNER
—in—
'KISMET'

When Rico commanded, the whole world obeyed, for he backed his gall with his gat. But when his lieutenant fell madly in love with a girl, he was in his first losing fight!

By his order men disappeared over night . . . gang wars started and ended. For Rico lived hard, ruled hard, fought hard. Then he defied a girl in love . . . and lost hard.

LITTLE CAESAR

with
EDWARD G. ROBINSON
DOUGLAS FAIRBANKS Jr.
GLENDA FARRELL
Wm. COLLIER Jr.
RALPH INCE

11 A. M. to 5 P. M., except Sunday 20c
Evenings, Sundays 40c
Children at all times 10c

Its More Powerful Than "The Doorway to Hell"

also
"Dance Hall Margo"
A Comedy with
MARJORIE BEEBE
Terry Toon Cartoon
Pathe News

CHICAGO

OUR BUSINESS IS *YOUR* PLEASURE

RKO STATE-LAKE

STARTS TO-MORROW 8:45 A.M.

OPENS 8:45 A.M. 35¢ TO 3 P.M.

ONCE IN A lifetime a play is written . . . a book is published . . . a picture is produced . . . touched with the magic of genius . . . marked by the acclaim of the crowd . . . it stirs to overflowing the well of every heart . . . it runs the gamut of all human emotions!

A MASTERPIECE! Tense in Drama . . . tender in romance . . . thrilling in adventure . . . a lifetime lived in an hour . . . to be remembered always!

IT TEARS AT your heartstrings . . . it makes you sob . . . and smile . . . and thrill . . . you live and love its every moment . . . you sing its praises . . . and shout its name: THE CRIMINAL CODE!

RKO SECOND ANNIVERSARY Greater Show Month

CRIMINAL CODE

WITH
WALTER HUSTON
PHILLIPS HOLMES · CONSTANCE CUMMINGS.

INDIANAPOLIS

BIGGEST SHOW IN INDIANAPOLIS!

ENTIRE NEW SHOW TODAY

LYRIC

All seats 25c till 1 p. m.

6 GREAT ACTS RKO VAUDEVILLE

As fine a stage show as you've ever enjoyed in any theatre.

SALT and PEANUTS
Favorite Radio Stars from WLW
(IN PERSON)

TED and AL WALDMAN
in "Bing-o-logy"

4 AALBU SISTERS and BOB CARTER
"Youth, Beauty, Talent"

GERALDINE and JOE
International Kiddie Stars—something New

JACK and JERRY
Dancing on Skates

JOE KELSO
"Nifty Nonsense"

His pal—or the girl he loved?

She loved one man . . . Was loved by his pal. The sex gave her to them . . . then the sex gave them the answer.

Men On Call

With
EDMUND LOWE
Mae Clark
Warren Hymer

1,000 Good Seats Every Night, Sundays 35c

DANCE-LYRIC BALLROOM EVERY NIGHT. FREE TO OUR PATRONS

MINEAPOLIS

Starts Today!

ROAR WHILE YOU SOAR!

Nose dives of fun, tail spins of mirth! He'll keep you howling from the take-off to the landing.

Starts Today!

THE FUNNY SIDE OF FLYING!

The craziest flying ace of all takes the air! Land here for the laff of the week. It's a dandy.

JOE E. BROWN

in the First National Picture
in "Going Wild"
with Lawrence Gray Laura Lee

Zoom! You'll hold fast to your sides as this nutty comedian zooms thru whirling action, lightning laffs and sky-high love!

Ladies! Your Palm Read Free. MADAME DE LORE On the Mezzanine 1-5 and 7-10 Daily

Come! Sing With Him! It's Fun! JACK MALERICH At the Console Playing "1930 On Parade"

Extra! A Half Hour in Laff-ABC CHARLEY CHASE in "On the High C's"

A BERGER THEATRE STATE MARKETPLACE AT 6TH

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Nut Comic Sundaes

Chicago.

With their usual eagerness to co-operate with the house press agent, Olsen and Johnson were kept busy keeping to the routine of exploitation affairs arranged by George Brown, R-K-O midwest press chief.

They participated in a milking contest pulled off in the heart of the loop, with the press tie-up through the Hearst dailies; and a spaghetti eating contest, with World Wide Photos as the publicity outlet. The loop also got a squint at the act's two-foot comedy horse, while Brown arranged tie-ups for nutty sandwiches, cakes, sundaes, etc., through one of the chain restaurants.

Quotes M. C.

Seattle.

Vic Guantlest had unusually strong plug or Fanchon-Marco "Expanola" Idea, at Paramount theatre.

In advertisement using statement from Hermie King, m. c., who says he worked with the Idea down south and classes it F. & M.'s greatest production, etc.

Seattle Price Cutting

Seattle.

Quite a stunning blow when Fox West Coast cut its general admish at its ace houses from 60 to 50 cents. But when Bob Bender, division manager, announced 25c at the Fox until 7 p. m. it was a bombshell.

Jensen-Von Herberg came back at the Liberty and cut from 50 to 30 cents, and made the ducat price only 15c until 7 p. m. First run pictures, too. And in the papers big ads ran with the caption, "A new declaration of independence." Followed this copy, signed by Jensen & Von Herberg: "We refuse to be dominated by film interests that presume to dictate the price policy at theatres. Consequently the Liberty theatre announces a startling reduction in prices, effective now, 9 a. m. to 7 p. m., 15 cents; after 7 p. m., 30 cents; kids a dime any time. Nothing changed but the prices."

Harangues Film Title

Toledo.

For the first time in months the Vita Temple had a holdover. "A Lady's Morals" (M-G) was the picture.

Jack O'Connell, manager, ran half page ad editorials hollering that the picture should not be given that title and claiming that it was the life story of Jenny Lind. Also ran opinions of prominent local people on film.

For Lost or Found

Des Moines, Ia.

Local R-K-O Orpheum put over an odd and funny one with the Des Moines "Register." It was a pass to the theatre to anyone finding something and not receiving any other reward.

Notice to that effect appeared at the head of the "Lost and Found" in the "Register."

Fat and Thin Ballyhoo

Toledo.

Manager Wally Caldwell, Valentine theatre, for "Reducing" (M-G) had fat girl, weighing 300 pounds, and thin girl, of 93 net, parading the streets with the signs "Before and After Reducing. Loew's Valentine."

Another fat girl was placed in a window near the house, working with a reducing machine. Plenty of laughs from a good-sized crowd. Theatre also tied up with a barrel company for signs on getting a barrel of laughs from the picture.

Used Capsules

Danbury, Conn.

In advance of "Reducing" (M-G), at the Palace, Manager Harold Cummings handed out envelopes containing a capsule. On the envelopes was printed, "If you don't feel good take externally and feel better."

Enclosed capsule contained a printed slip giving the name and date of the picture. Stunt caused more talk around town than anything tried here in a long time.

Wagon as B. O.

Canton, O.

On the sidewalk, where it was conspicuous for a city block, a replica of a covered wagon camouflaged the ticket booth of the Palace theatre during the recent engagement of "Big Trail" (Fox). Patron, to secure a ticket, had to stoop into the opening of the wagon.

Amateur Night

Newark.

Branford (WB) is using a glorified sort of amateur night once a week for four weeks. It is tied up with the "Ledger."

Auditions are privately held and the best are given a hearing at the Branford. Act then getting the most applause is chosen to appear at the final night and these winners are then given a two weeks' contract with a salary. It is called a popularity contest.

Geneva, N. Y.

Rebuilt Smith opera house, seating 2,000, expected to reopen March 1.

Radio Answers

Newark.

Proctor's is tied in with the "Ledger" on a broadcasting stunt. House answers questions on film stars over WGCP Sunday mats. A Miss Hollywood answers questions with acts introduced. Mondays the "Ledger" gives more answers.

'Cimarron' Send Off

Washington.

Elaborate program for the first public showing of "Cimarron" (Radio) here at the Keith theatre Friday night (23). Presentation will be under the sponsorship of Ray Lyman Wilbur, Secretary of Interior, Patrick Hurley, Secretary of War, and the senators and congressmen from Oklahoma now in Washington. At the same time Floyd Gibbons and Richard Dix will broadcast from the theatre over NBC.

Excuse for the ballyhoo will be "Oklahoma Day," done through cooperation of Representative Jas. McClintic, ranking Oklahoma congressman. Last Saturday, Mr. McClintic announced this on the floor of the House, which marks the first time that the name of a picture has been read into the Congressional Record.

While it is unknown yet whether President and Mrs. Hoover will attend, the invitation to them was personally presented through Secretary and Mrs. Wilbur, who are themselves from Oklahoma. Secretary Wilbur also personally invited the cabinet officers, ambassadors, and justices of the Supreme Court to attend with their wives.

Picture is to start at nine p. m., with the radio broadcast set for 10:30, the regular R-K-O weekly broadcast. After the special preview, another showing of the picture will be given for the Press Club here. Not enough seats in the house to handle all the invited guests and the newsmen.

Revived Beer Kegs

Elmira, N. Y.

To exploit "See America Thirst," manager of Keeney's secured an old brewery delivery truck, loaded it with beer kegs and sent it around town.

Looked on as novelty.

Witmark's Song Plug

Jay Witmark, general manager of Red Star (Music), put over a publicity stunt when he made a Movietone short in the firm's offices with Gus Van introducing "Sing Song Girl."

This week the clip is being shown in 72 New York picture theatres.

(Continued on page 70)

INCORPORATIONS

Connecticut

The Mystic Theatre Co., Stonington; authorized capital, $25,000, to consist of 250 shares of common stock of $100 par value, all of which is paid in. The incorporators are Henry Harris, John A. Piscatella and Edith M. Rathbun.

CALIFORNIA

Sacramento, Jan. 20.

Southwest Amusement Co., Ltd., capital stock $25,000, none subscribed. O. A. Youngren, Robert Kraft, J. O. Morris, all of Pasadena, Cal.

Pineau and Howse Stage Lighting Co., Ltd., capital stock $50,000, none subscribed. Paul D. House, Jr., Eugene J. Pineau, Paul G. Breckenridge, all of Los Angeles.

Fox Salinas Theatres, Ltd., capital stock 300 shares, subscribed $50. Oscar S. Oldknow, Howard Sheehan, Alfred Wright, Alebert W. Leeds, John B. Bertero, all of Los Angeles.

Delaware

Wilmington, Jan. 20.

Tri-State Broadcasting Corp., 10,000 shares, no par. M. M. Nichols, L. A. Irwin, M. A. Desmond, Wilmington.

L. Dubrow and Sons, radio and musical instruments. 1,000 shares, no par.

Famous Orchestras of America, Inc., manage and book orchestras, bands and theatrical performers. $10,000. Harry Rubenstein, Leslie H. Gluckman, Mary E. Irwin, Wilmington.

Finkelstein Theatres. 3,000 shares, no par. H. E. Grantland, C. S. Peabbles, L. E. Gray, Wilmington.

Whitman Sound Corp., generally deal in radio and motion picture instruments, $2,500,000 and 150 shares, no par. Samuel C. Wood, Edward S. Williams, William M. Stevens, New York City. (U. S. Corp. Co.)

Wilson Pictures, Inc., produce motion pictures. $20,000.

O. Sheck & Co., stage equipment and supplies. $25,000. Oscar M. Sheck, Harry L. Sheck, O. O. Anderson, Cleveland, O.

Publix Amherst Theatres, Inc., amusements and music halls. 1,000 shares, no par. H. E. Grantland, C. S. Peabbles, L. E. Gray, Wilmington.

THEATRE TAX FOR DOLE DEFEATED IN COLUMBUS

Columbus, O., Jan. 22.

The theatres won a fight against a threatened city theatre tax here when chains and owners protested against the bill and council defeated the proposition.

The plan was to tax each admission 10 cents to obtain $500,000 for relief of local unemployed. Councilmen decided a general budget cut would be advisable rather than class legislation.

Stock Market

(Continued from page 10)

amusements. Warner Bros. has an active group behind it—a group that appears to be satisfied to let itself be well advertised. The enormous turnover on the climb out of the low below 10 in this issue had all the symptoms of a brass band operation. Monday it held during the worst of the pressure, and ended the day with a net gain on a turnover of 40,000 shares. Whole performance had the look of group work.

Paramount behaved well. Offerings were well absorbed and there was no visible effort to grandstand. Transactions reached only 6,000, and swings were narrow, with final quotation at 41⅝, net down ⅜. Around 40 Par is paying 10%, and there is no good reason to look for a reduction in the rate, even by putting the gloomiest construction on its admitted tapering off in current earnings.

R-K-O Turns Sedate

R-K-O turned quiet and dignified inside the narrow range between 16½ and 16⅞, obviously thoroughly in control. Reports have been spread that the concern will show $1.50 for the year on the common stock, which represents a great step up from the years not so far back when the company was well in the red. Nobody looks for a dividend soon, but, with a record of a net like that in a slump year, the stock looks cheap. In better times, when the stock was up in the 30's, even its most severe critics conceded that it would be attractive below 20. With its market backing, it seems strange that it is permitted to lag now. Suspicion is natural that something may be in the making.

General Theatres was trotted out for an exhibition last week. Wednesday morning (14) a single lot of 55,000 came on the tape in one trade. The price was 7¼ or thereabouts, which was the prevailing level. Promptly thereafter there was a sharp run up, as though to suggest that a load of stock hanging over the market had been removed, opening the way for a rebound. Stock climbed rapidly to just over 10 and then drifted off to around 9, leaving the whole affair a good deal of a mystery.

In the meantime the General Theatre bonds continued their steady upward climb, with fairly heavy dealings, but the new preferred on the Curb did practically nothing. A burst of activity carried the issue, which pays $3, to 25, and it drifted around that figure thereafter. It isn't easy to see the attractiveness of the common at 10 when the preferred is held on a basis of 12% income, except that distribution is desired for the one and perhaps not so urgently for the other.

Regarding the general market outlook there are two lines of opinion, entirely contrary, and both, as usual, containing a good deal of logic. The bearish view notes that Monday's market averages touched a new low for the year 1931, expressed by the Dow Jones figure 161.45. This is within less than 4 points of the extreme bottom of the bear market, touched Dec. 16 at the figure of 157.51 in the same compilation. After the December break the market rallied and then reacted Dec. 29 to a secondary low of 160.16, or only 1.30 below Monday's closing average. The chart theory is that if the average can be pushed through the secondary bottom, a determined thrust will be made to violate the primary low, and the question then uppermost would be whether or not the December lows could hold.

Looking at it dispassionately, the weight of evidence is against holding, with the market still bound to face a lot of low earning reports of which the General Electric statement may be typical. At least in the absence of any further cheering news from American business, the situation seems to favor the bears.

Bank on Amateur Shorts

The bull party concedes some of this argument, but it advances also the point that the present market has an enormous short interest and much of the bear following is made up of rank outsiders, timid dabblers who are on the short side for the first time in their market careers, worried about their position and ready to run at the first sign of a squeeze. The important bears are generally believed to be pretty well covered for the time being and with the agility of the professionals in switching from one side to the other, a comparatively easy maneuver would be to punish the little bears in a brisk technical run up. Only the thing looks so obvious that it probably won't happen, at least in a broad movement. Some special stocks look as though they are being worked around in a way to entice further selling in preparation for a killing and here and there the little dabblers may be punished.

Last week movements in the amusement group were negligible. Ten issues declined an aggregate of 20 points, most of them fractional, while Eastman Kodak broke sharply for a net loss on the week of 13 points. No inkling of what is being the erratic behavior of Eastman has come out, but it has persistently led declines for six months, with only occasional gestures of threatening nature when it appeared to be getting out of hand. There is a possibility that there has been heavy liquidation here, but it has been skillfully done.

One bit of gossip has been that the Eastman position in the black stock field is menaced by the du Pont interests, but that is questionable. Even if it is true, it is no new element in the stock. Eastman was one of the leaders in the strong bull market that started about this time last year and carried it to a top over 255, more than 100 points above its current level.

Only four stocks showed gains, aggregating about 4 points, of which the witch dance of General Theatres accounted for 2½.

Bonds continued to give encouragement with General Theatres holding its gains and marking up a new top at 69, a jump of nearly 20 points from its recent bottom. Paramount's new bonds have now regained most of their lost ground at better than 87, while Warner Bros. convertibles showed a tendency to drift lower after a vigorous climb.

Summary for week ending Saturday, January 17:

STOCK EXCHANGE

1931 High.	1931 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26½	5	200	American Seat	7⅛	7	7⅛	+⅛
27⅜	7⅞	900	Consol. Film (2)	12¼	12	12⅛	+⅛
28¼	12½	2,100	Consol. Film pfd. (2)	17⅞	17⅛	17⅛	−⅜
255¼	142⅛	45,100	Eastman Kodak (8)	159	145	145	−13
57⅜	16⅛	36,300	Fox Class A (4)	28	26¼	26⅞	−⅝
117	98	....	Keith pref. (7)	..	..	90 bid	
10⅛	6	98,550	Gen. Thr. Equip., n	10⅛	7⅛	9¾	+2½
95	41¾	11,200	Loew (3)	49⅛	46½	47	−1½
99¾	84	500	Do pref. (6½) ex w.	90	89⅞	90	+⅞
15⅜	4½	100	Madison Sq. Garden (60)	5	5	5	−⅜
27½	23⅝	...	Met-G-M pref. (1.89)	..	..	25½ bid	
77¼	34¾	49,500	Paramount-Fam-Lasky (4)	42½	40¾	42	....
9	1½	4,400	Pathe Exchange	1⅞	1⅝	1⅝	....
19⅞	2⅞	2,400	Pathe Class A	3⅞	3	3½	−⅜
69⅜	11⅜	88,500	Radio Corp.	14⅜	12⅜	12¾	−1½
50	14⅜	59,300	Radio-K-O	17¾	16¼	16¾	−¾
99⅞	60	....	Orpn. pref. (8)	..	..	65	....
35	4⅛	1,500	Shubert	5⅛	4½	4½	−⅝
76	27	....	Universal pref. (8)	..	..	28½	....
89¼	9¾	202,100	Warner Bros.	17	14⅞	15½	−1¼
70¼	31	....	Do pref. (3.85)	..	..	40½	....
			CURB				
55⅞	15⅛	....	Columbia Pictures (1½+)	..	..	18½	....
54¾	14	460	Do, v.t.c. (1½+)	18⅝	18½	18½	....
17⅜	2½	2,400	Fox Theatres	4⅞	4⅜	4⅜	−⅛
64¼	5⅛	....	Loew Rts.	..	..	9¼	....
37¼	21½	35,500	Gen. T. F. pf.	25⅝	21½	25	+⅞
32¾	12½	100	Natl. Scen. (2)	20	20	20	....
86½	5½	2,800	Technicolor	8¼	7⅛	7½	−½
			BONDS				
100¼	50⅛	606,000	Gen. Thr. Equip. 6s	69	60	68	+3
91	74	$12,000	Keith 6s, '46	78½	76	76	+1
130	100	28,000	Loew 6s, '41	102⅜	100	100⅝	−2⅜
101½	91¾	23,000	Do ex war	98	97½	97½	−¼
80	36	20,000	Pathe 7s, '37	57	53	57	+2
103¼	89	30,000	Par-Fam-Lasky 6s, '47	96	95	95½	−½
94⅞	76	192,000	Par-P 5½s, '50	88⅛	87⅛	87½	−½
69½	16½	21,000	Shubert 6s, '42	23	18¼	18¼	−4½
113½	60	87,000	War. r Bros. 6s, '39	74	69¾	69¾	−4⅜

ISSUES IN OTHER MARKETS

All Quoted for Monday

Produce Exchange, N. Y.

..	..	500	Photocolor	2	1	2	+½
..	..	100	Roxy "A" (3½)	18⅝	18⅝	18⅝	....

Over the Counter, N. Y.

Quoted in Bid and Asked

Bid.	Asked.					
17¼	18¼	....	Roxy, Class A (3.50)	..	..	..
17¾	19¾	....	Unit do	..	..	..
1¼	2	....	Unit do	..	..	..
1	3	....	De Forest Phono.	..	..	..

Boston

		Sales.				
..	..	10	Jenkins Tele.	2¾	2¾	2¾

Los Angeles

..	..	....	Roach, Inc.	..	..	5 bid
..	..	....	Fox Thrs.	..	..	4¾ bid

BEHIND THE KEYS

Charleroi, Pa.

Majestic theatre, formerly the Menlo, is now owned, operated and managed by Michael Rosenbloom, who originally established the house.

Uhrichsville, O.

City council by a vote of four to three, voted in favor of Sunday films.

Scranton, Pa.

Paramount-Publix has relieved itself of another of the former Comerford properties here. Lyric, in Throop, adjoining this city, was sold to Alfred Magliacchi and James Caria, of that town.

They have been associated with the house for some time.

Ft. Wayne, Ind.

Joseph E. Miller, former advertising director of R-K-O theatres here, has left for Dallas, Tex., to assume a similar position under L. S. Brown, new division manager for R-K-O in the southwest.

Alphonse Centlivre has reopened the State here.

New Britain.

Jake Finkelstein, from Warner theatre, Bristol, Conn., to Capitol, Miami.

Providence.

Arthur Bramwell, assistant manager at Loew's State and well known locally, has been granted a month's leave by Loew to take medical treatment. Before attached to Loew's, Bramwell was treasurer of the Providence Opera house for several years.

Pawtucket, R. I.

A theatre and hotel will be built here by private interests. Pawtucket is already the home of the Leroy, another million-dollar film house.

Bellefontaine, O.

Ground broken for new house, the Holland, a Schine project, here.

Muncie, Ind.

Sunny MacDonald, formerly at the Wysor-Grand theatre here, is city manager of Kokomo, Ind., for Publix. F. S. Norton, of Kokomo, succeeded at the Wysor-Grand.

Galveston.

Royal theatre, Houston, dark for four years, reopens Feb. 1. O. B. Bridges, manager of the Crown, same city, has acquired lease. Bridges will show second run Paramount and Radio pictures at the Royal.

Bellefontaine, O.

New Holland theatre, Schine, will open in February.

London, Canada.

Patricia theatre, 1,200-seater, being sought by new British-Canadian syndicate. House is one of independent chain of five in this province. Possibility entire circuit may come under management of new syndicate said to be connected with the Gaumont organization.

Knoxville, Tenn.

Roger Emmet, manager of the Tivoli, Chattanooga, appointed Tennessee district manager for Publix.

Shreveport, La.

Saenger theatre, where E. V. Richards got his start 20 years ago, is permanently closed. Publix, which operated the house as a second run, closed it recently and has abandoned ideas of reopening.

Hornell, N. Y.

Warners operating the Majestic here and with a lease on the local Shattuck, closed since June, 1930, is said to be casting about for a location for a new house. Three locations are being considered.

Atlantic City.

New picture theatre, the Embassy, opened Saturday (17). It's an addition to the chain operated

(Continued on page 58)

What makes B'WAY GO CRAZY!

Pictures *my friends*—

PICTURES *like* "ILLICIT"

It will set the world on its head—introducing

BARBARA STANWYCK

as the girl who avoided divorce by avoiding marriage—directed by Archie Mayo who made "Doorway to Hell". Opened Publix Fairfax, Miami at $5.00 top—New Warner Theatre, San Francisco, Publix Chicago, Chi.—picked to play the cream time of circuits and independents.

NOW AT N.Y. WINTER GARDEN IN RECORD RUN

WINNIE LIGHTNER
JOE E. BROWN
SIT TIGHT

what a combination!

It'll be bigger than "Gold Diggers"—two stars in a laugh fest that is sold before it starts. Directed by Lloyd Bacon.

CONSTANCE BENNETT

in the well-known story "Jackdaws Strut," by Harriet Henry, will be released in the Warner 1930-31 program. You get today's outstanding star when the public is clamoring for her in a great love story. Hobart Henley will direct . . .

Join the chorus, brother showmen—
GOOD TIMES ARE BACK—
Thanks to the dependable

WARNER BROS.

1931 AMBASSADORS *of* PROSPERITY

WHAT WOULD YOU GIVE FOR MOBS LIKE THIS BANGING AT YOUR DOOR ?

"LITTLE CAESAR" HELD OVER AT N. Y. STRAND AFTER BREAKING ALL HOUSE RECORDS OF 17 YEARS.—ROBINSON FAIRBANKS SCORE

FIRST NATIONAL

DELIVERS THE HIT OF THE HOUR

FATHER'S SON
The all-American boy story by the inimitable BOOTH TARKINGTON *with a cast of kids and grown-ups. Sure sensation!*

THE HOT HEIRESS
with Ben Lyon and Ona Munson. . . . It's the newest thing in sure-fire, keep 'em coming comedy, thrills and smart stuff . . . It's a wow.

FAIRBANKS, JR.
in CHANCES . . . . . *This will be the biggest war epic this world has ever seen. A sensational slant makes it sure big money!*

DOT. MACKAILL
after Office Wife will panic 'em with PARTY HUSBAND—*everything the title implies and that's all the business your house holds.*

Let the others do the guessing—YOU play those *sure-fire* FIRST NATIONAL *hits!*

Fox House Mgrs. Sit In on Acts And Bills Booked in Fox Office

Fox's New York house managers, with theatres playing vaude will sit in with the Fox-F. & M. vaude booker, Phil Bloom, on the laying out of bills, under a new booking system effective this week.

Heretofore at the Fox office, as elsewhere with few exceptions, vaude booking and act selection have been left entirely to the booker on theory that his job is booking, while the manager's is managing. Although under the new Fox idea the actual picking of acts for the shows is vested with the booker, the managers' opinions and word on acts carry weight.

The Fox managers' chief business in the booking office probably will resolve itself into suggesting the type of turns and bills they believe might be best suited to their respective audiences.

If a Fox manager is familiar with an act through having previously played and liked it, he is now given authority to recommend it to other managers for bookings.

REMAKE

(Continued from page 11)

enough. When it isn't the story will be torn down, remodeled, and built up to dialog requirements with a new name.

There's plenty of b. o. oil in a changed title. More than one producer resolves to use nothing but bright new handles, but when a big silent click comes up for vocalization he hasn't the heart to change the name which meant dough before.

On the surface the producer is using material already paid for and saves that initial literary investment. Actually he has to pay out as much, sometimes more, than when buying new product direct.

Remakes Will Continue

Despite the added trouble, and the objections at the exhibition end (the exhib being the industry's squawk-absorber), grossers such as "Paid," "Common Clay," and "Lightnin'" will continue to figure for some years, although possibly not as heavily as in the experimental year of 1929-30.

An element producers now realize they must consider in doing over an old picture is the time since it appeared as a silent. Six to seven years interval occurred between the silent and the talker version in 37 of the 134 titles listed. Four to five years, and eight to nine years are the intervals next in use. Eighteen of the titles are 10 years old.

Intervals of more than 10 years appear on the lists but are not common, as many silents were remade silent within that period.

Under four years is almost suicidal for remakes, certainly without drastic changes in story and a camouflage title.

However, there seems a public for remakes that may have to be cultivated. The squawks so far have come from those looking for novelty and balking at seeing the same story twice. This faction objects to anything old, even if talking and modernized. The thorough renovation of material and the new title are the only solution for them.

There is a younger generation, however, that has heard a lot about outstanding pictures of the past and would like to see them.

It is in the choice of material used for remakes, and a cultivation of a new audience for it, that is in the minds of producers who are polishing up old lamps.

"Bridge" One of Two at U Set for Anderson

Hollywood, Jan. 20.

John Murray Anderson's next two for Universal will be almost in immediate succession, the second of these for Universal to be a non-musical. Most likely it will be Robert Emmett Sherwood's "Waterloo Bridge."

His first, now in preparation from a Billy K. Wells' script (on loan from Warners') is a partial musical and goes into work April 1 following a six weeks' U shutdown.

Tom Olsen, advertising and publicity chief at the Fox, Washington, D. C., has been transferred to the Seattle Division of the same firm.

COAST DAILIES' BATTLE CARRIED INTO STUDIOS

Los Angeles, Jan. 20.

Hot war is threatened here between two dailies, "Times" and "Herald" and major theatre circuits over an attempt of the two papers to increase its theatre advertising rates

Battle has reached the point where the newspapers are trying to exert pressure through studios affiliated with the chains In one instance a chatterer of one of the papers is said to have tried the blackjack stunt in an effort to bring one of the chain advertisers around, while in another case the "Times" told one of the theatres since they were cutting their advertising the paper would have to kill a publicity layout that had been prepared

Amusement rates in papers here range from 30 to 50% higher than other ad classifications.

Publix cut advertising for both the Paramount and United Aritsts to one-inch in the "Herald" and the Paramount to one-inch in the "Times." United Artists held to a contract calling for a set amount, will be reduced to an inch on the expiration of the existing contract.

All Chains Cutting

Publix's initial step is being followed by other chains, with the result the "Times" amusement page is now carrying only two columns of theatre ads, including legit. R-K-O and Fox-West Coast have followed the Publix lead, cutting to an inch each on all houses.

Curiously enough, Hearst's evening paper, "Herald," raised amusement ad rates while the morning sheet, "Examiner," is holding to the old rate.

Wheeler-Woolsey Again

Hollywood, Jan. 20.

Radio will team Wheeler and Woolsey again after each does a solo feature.

Wheeler goes into "Too Many Cooks," while Al Boasberg is writing an original for Woolsey.

Roach's April Shutdown

Hollywood, Jan. 20.

Hal Roach studio goes dark for the entire month of April under present plans. Probable closing date is March 28, with reopening May 4.

Last year the studio avoided the usual spring shutdown by starting foreign versions.

LAB PROCESS SUIT

Wilmington, Del., Jan. 20.

Preliminary arguments were heard in Federal Court here this week in the patent infringement suit brought by Cinema Patents, Inc., against Craft Film and Laboratory Co., Stephen J. DeVoe, Harry Glickman and Nat Saland. Plaintiff charges infringement on the film drying process, invented by Leon Gaumont. French scientist.

Defendants base their case on the claim that they purchased machines indirectly from an early Gaumont-American firm and were granted licenses to operate. Gaumont's American patent was granted in 1909.

Arguments were presented by defense attorneys to secure a deposition from Gaumont in Paris. This was granted.

FEATURE BILL TOPS IN CHI'S DUAL WAR

Chicago, Jan. 20.

Town is still hot on the double feature question, the exhibitors yelping that they're being forced into it by poor films and stiff competition. Exchanges have decided to keep hands off and let the matter ride.

Exchanges are reaping plenty, with every picture selling. Where in former times a flop film meant the shelf, these days the worst picture is getting a break to be teamed with a hit.

Indie exchanges, which were howling they were mortally wounded by the bombardment of talking pictures, have suddenly come back to life and are finding ready markets for the horsiest of the westerners.

For the exchanges it has become a sure-selling season, while the exhibs keep pulling the noose tighter around their neck while adding still another flicker to the program.

All-time mark was hit last week when one northwest spot contributed a four featured program to the grasping amusement world.

Remakes of Silents Since '28

Producer and Sound Title	Intervening Time	Previous Title (If Changed)	Previous Production
Warners			
"Golden Dawn"	2 yrs.	.....	"Conquest" '28
"The Sap"	3 yrs.	.....	WB '26
"Moby Dick"	4 yrs.	"The Sea Beast"	WB '26
"Three Faces East"	4 yrs.	.....	PDC '26
"Those Who Dance"	6 yrs.	.....	FN '24
"Tiger Rose"	6 yrs.	.....	WB '23
"Gold Diggers of B'way"	6 yrs.	"The Gold Diggers"	WB '23
"The Hottentot"	6 yrs.	.....	FN '23
"The Green Goddess"	7 yrs.	.....	Goldwyn '23
"Capt. Applejack"	7 yrs.	.....	Metro '23
"Svengali"	7 yrs.	"Trilby"	FN '23
"Skin Deep"	7 yrs.	.....	FN '22
"Evidence"	7 yrs.	.....	Selznick '22
"Disraeli"	8 yrs.	.....	UA '21
"The Ruling Passion"	9 yrs.	.....	UA '22
"Courage"	9 yrs.	.....	FN '21
"So Long Letty"	9 yrs.	.....	R-C '20
"River's End"	10 yrs.	.....	FN '20
"The Sacred Flame"	10 yrs.	.....	s.r. '19
"The Argyle Case"	12 yrs.	.....	Rapf '17
First National			
"Forever After"	3 yrs.	.....	FN '26
"Under Western Skies"	4 yrs.	.....	Univ. '26
"The Great Divide"	4 yrs.	.....	M-G '25
"Sally"	4 yrs.	.....	FN '25
"At Bay"	5 yrs.	"Cornered"	WB '24
"Lilies of the Field"	6 yrs.	.....	FN '24
"Little Johnny Jones"	6 yrs.	.....	WB '23
"Isle of Lost Ships"	6 yrs.	.....	FN '23
"Girl of Golden West"	7 yrs.	.....	FN '23
"The Bad Man"	7 yrs.	.....	FN '23
"Back Pay"	8 yrs.	"Classified"	FN '22
"Sin Flood"	8 yrs.	.....	Goldwyn '21
"Kismet"	10 yrs.	.....	R-C '20
"The Right of Way"	10 yrs.	.....	Metro '20
"The Flirting Widow"	14 yrs.	"Green Stockings"	Vitag. '16
Paramount			
"The Four Feathers"	3 yrs.	"White Black Sheep"	FN '26
"Seven Days Leave"	4 yrs.	"Seven Days"	PDC '25
"River of Romance"	5 yrs.	"Fighting Coward"	FPL '24
"Fast and Loose"	5 yrs.	"The Best People"	FPL '25
"Light of Western Stars"	5 yrs.	.....	FPL '25
"The Border Legion"	6 yrs.	.....	FPL '24
"Grumpy"	7 yrs.	.....	FPL '23
"The Virginian"	7 yrs.	.....	FPL '23
"The Spoilers"	7 yrs.	.....	Goldwyn '23
*Title to be changed	7 yrs.	"North of 36"	FPL '24
"Manslaughter"	8 yrs.	.....	FPL '22
"Shadow of the Law"	9 yrs.	"City of Silent Men"	FPL '21
"Nothing But the Truth"	9 yrs.	.....	Metro '20
"Man From Wyoming"	10 yrs.	"Civilian Clothes"	FPL '20
"The Right to Love"	10 yrs.	.....	FPL '20
"The Little Cafe"	10 yrs.	.....	Pathe '20
"Dangerous Paradise"	10 yrs.	.....	Selznick '20
*"Huckleberry Finn"	11 yrs.	.....	FPL '20
"Honey"	11 yrs.	"Come Out of Kitchen"	Par '19
"Have You Got It?"	12 yrs.	"Thirty a Week"	Goldwyn '18
"The Love Doctor"	12 yrs.	.....	Vitag. '17
"The Dummy"	12 yrs.	.....	FPL '17
"Tom Sawyer"	13 yrs.	.....	Mor-Par '17
"Jealousy"	13 yrs.	.....	Fox '16
Fox			
"Wild Company"	2 yrs.	"Road House"	Fox '28
"Three Rough Diamonds"	4 yrs.	"Three Bad Men"	Fox '26
"Harmony at Home"	4 yrs	"The Family Upstairs"	Fox '26
"Sea Wolf"	5 yrs.	.....	R. Ince '25
"Lightnin'"	5 yrs.	.....	Fox '25
"East Lynne"	6 yrs.	.....	Fox '25
"Last of the Duanes"	6 yrs.	.....	Fox '24
"Man Who Came Back"	6 yrs.	.....	Fox '24
"Cameo Kirby"	7 yrs.	.....	Fox '23
"Lone Star Ranger"	7 yrs.	.....	Fox '23
*"Six Cylinder Love"	8 yrs.	.....	Fox '23
*"St. Elmo"	8 yrs.	.....	Fox '23
"Connecticut Yankee"	10 yrs.	.....	Fox '21
"Common Clay"	11 yrs.	.....	Astra-Pathe '19
*"Good Gracious Annabelle"	12 yrs.	.....	Par '19
*"Merely Mary Ann"	15 yrs.	.....	Fox '16

Producer and Sound Title	Intervening Time	Previous Title (If Changed)	Previous Production
Metro			
"Strictly Confidential"	2 yrs.	"The Secret Hour"	Par '28
"The Mysterious Island"	3 yrs.	.....	MGM '27
"The Unholy Three"	5yrs.	.....	MGM '25
*"Never the Twain Shall Meet"	6 yrs.	.....	MGM '25
"Anna Christie"	7 yrs.	.....	FN '23
"Paid"	7 yrs.	"Within the Law"	FN '23
"Alias Jimmy Valentine"	8 yrs.	.....	Metro '20
"The Passion Flower"	9 yrs.	.....	FN '21
"Madame X"	9 yrs.	.....	Goldwyn '20
"Parlor, Bedroom and Bath"	10 yrs.	.....	Metro '20
"Romance"	10 yrs.	.....	UA '20
"Untamed"	10 yrs.	.....	Fox '20
"The Thirteenth Chair"	11 yrs.	.....	Acme-Pathe '19
*"The Squaw Man"	12 yrs.	.....	FPL '19
"The Easiest Way"	13 yrs.	.....	Selznick '17
Columbia			
"Trial Marriage"	1 yr.	.....	States Cinema '28
"Lone Wolf's Daughter"	1 yr.	.....	Col '28
"Charley's Aunt"	5 yrs.	.....	PDC '25
"Song of Love"	5 yrs.	.....	FN '24
Title to be changed	6 yrs.	"Midnight Express'	CBC '24
"Madonna of the Streets"	6 yrs.	.....	FN '24
"White Shoulders"	9 yrs.	.....	FN '22
"Tol'able David'	9 yrs.	.....	FN '21
"Bachelor Apartments"	10 yrs.	.....	Arrow s.r. '21
"Father and Son"	13 yrs.	.....	Mutual '16
"Behind Closed Doors"	13 yrs.	.....	Triumph '16
Universal			
"The Cat Creeps"	3 yrs.	"Cat and Canary"	Univ. '27
"Resurrection"	3 yrs.	.....	UA '27
"Love Trap"	6 yrs.	.....	Grand-Asher '23
"East Is West"	8 yrs.	.....	FN '22
"The Storm"	8 yrs.	.....	Univ. '22
"The Flirt"	8 yrs.	.....	Univ. '22
"Outside the Law"	9 yrs.	.....	Univ. '21
"Fires of Youth"	10 yrs.	.....	FN '20
*"Blind Husbands"	12 yrs.	.....	Univ. '19
*"Hiawatha"	22 yrs.	.....	1909
United Artists			
"Kiki"	4 yrs.	.....	FN '26
"The Bat Whispers"	4 yrs.	"The Bat"	UA '26
"Raffles"	5 yrs.	.....	Univ. '26
"Abraham Lincoln"	6 yrs.	.....	FN '24
"Bulldog Drummond"	6 yrs.	.....	Hod. '22
"Three Live Ghosts"	7 yrs.	.....	UA '22
"Evangeline"	10 yrs.	.....	Fox '18
"DuBarry, Woman of Passion"	12 yrs.	"Mme. DuBarry"	Fox '18
Radio			
"Seven Keys to Balpate"	4 yrs.	.....	FPL '25
"Lawful Larceny"	7 yrs.	.....	FPL '23
*"The Common Law"	8 yrs.	.....	Selznick '23
"The Very Idea"	9 yrs.	.....	Metro '30
"The Silver Horde"	10 yrs.	.....	Goldwyn '20
"The Conspiracy"	16 yrs.	.....	Famous '16
Pathe			
"The Awful Truth"	4 yrs.	.....	PDC '25
*"Greater Love"	10 yrs.	.....	Selznick '21
Tiffany			
"Woman to Woman"	5 yrs.	.....	Selznick '24
"Drums of Jeopardy"	6 yrs.	.....	Truart '24
"Peacock Alley"	9 yrs.	.....	Metro '21
Miscellaneous			
"Ex-Flame from East Lynne" (Liberty)	6 yrs.	"East Lynne"	Fox '25
"Worldly Goods" (Continental)	6 yrs.	.....	FPL '24
"Ten Nights in a Barroom" (Kent)	7 yrs.	.....	Arrow '22
"Eyes of the World" (Inspiration)	12 yrs.	.....	Clune '18

*For immediate production.

BERNARD SHAW'S

FIRST TALKIE

BRITISH INTERNATIONAL'S BOX-OFFICE TONIC!

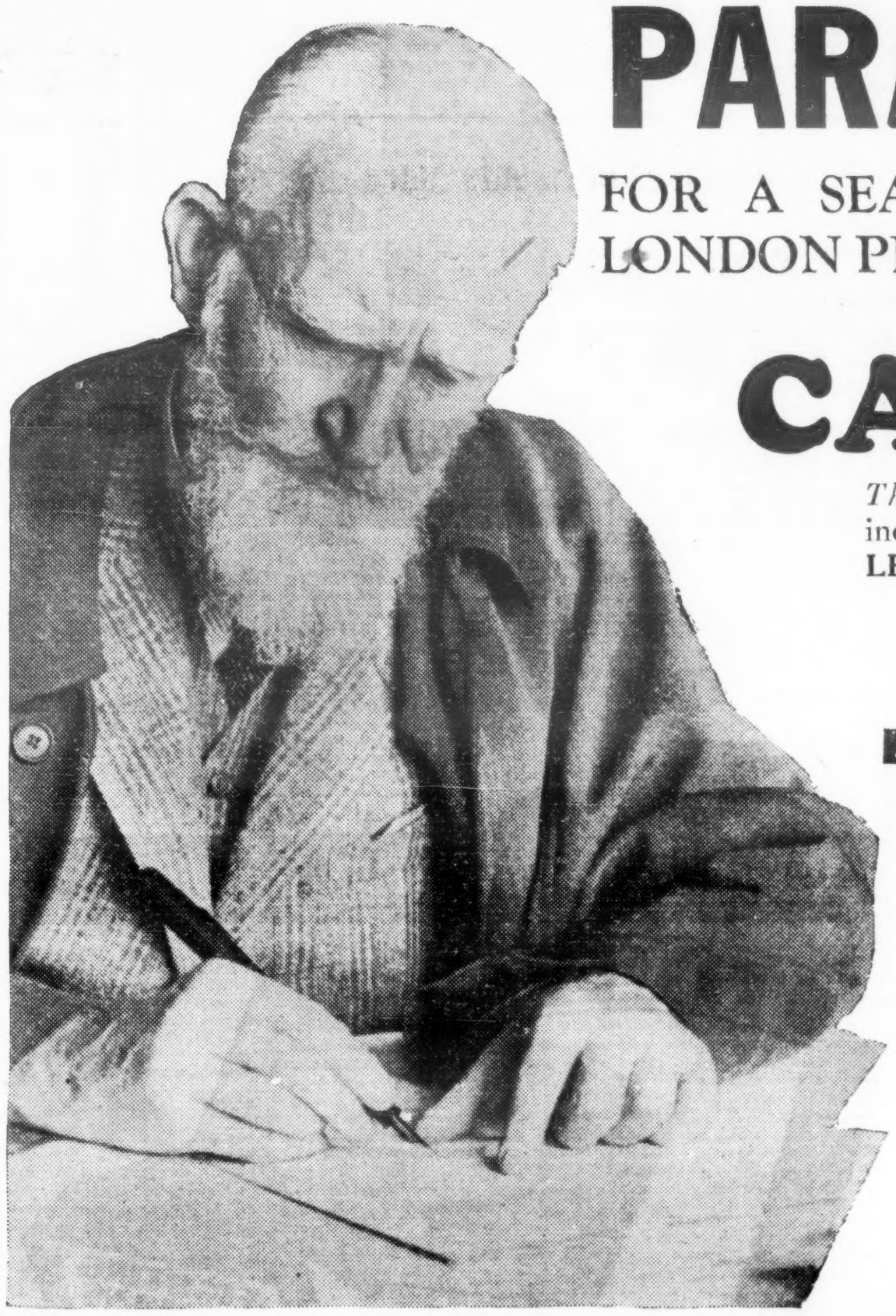
BOOKED BY

PARAMOUNT

FOR A SEASON'S RUN AT THEIR LONDON PRESENTATION THEATRE

THE

CARLTON



The Cast, selected by **Mr. SHAW,** includes **ROBERT HARRIS-VERA LENNOX - EDMUND GWENN**

Directed by
CECIL LEWIS

A BRITISH INTERNATIONAL PICTURE

The world's most outstanding genius, Bernard Shaw, will sweep you along with his rapier digs, his satire, his charming wit and his irresistible appeal. This Bernard Shaw talkie will not only bring thousands to your cinemas, but will help to make them regular patrons through their being able to experience a new joy in talking pictures.

BIP

HOW HE LIED TO HER HUSBAND

BIGGEST SCOOP IN THE SCREEN'S HISTORY!!

B.I.P. (AMERICA) Inc. HAROLD AUTEN, Gen. Manager, 1540 BROADWAY, New York, N. Y. PHONE: BR. 9-8371

CAST!

GARY COOPER ★ LILY DAMITA

ERNEST TORRENCE ★ FRED KOHLER ★ TULLY MARSHALL ★

STORY

The Tip-off!

"PARAMOUNT again rings box office register with FIGHTING CARAVANS! Audience greeted it with prolonged applause. Set in big money class!

"The answer to exhibitors' prayers for attractions that appeal to juveniles and grown-ups alike. Cast elicited cheers."

—*Motion Picture Daily*

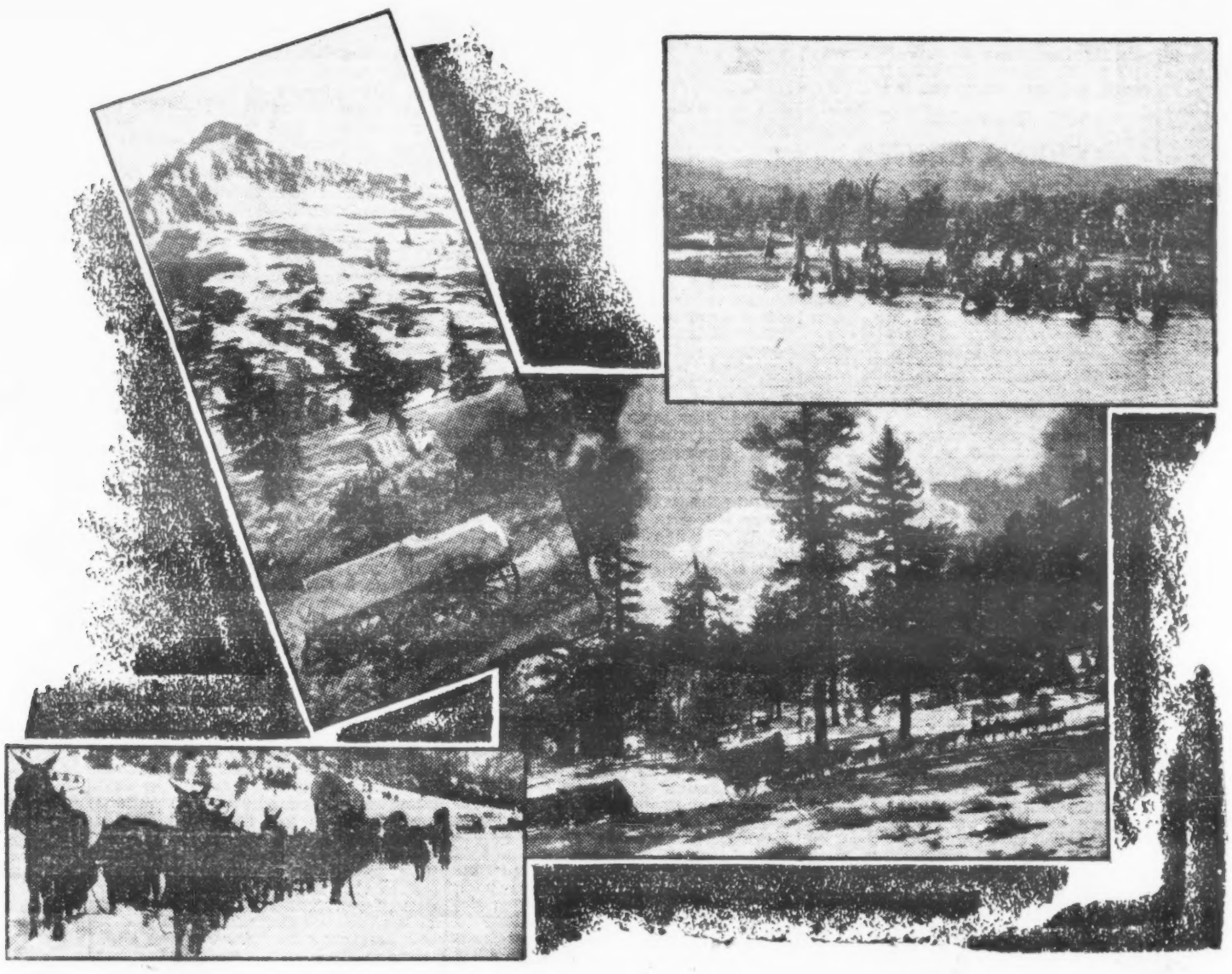
OVER 7,000,000 READERS marked this great tale in their memories when it ran as serial in Country Gentleman and later issued as novel. By Zane Grey.

TRADE MARK

Paramount Pictures

Only the Producers of "The Covered Wagon" Could Make This Finest of Outdoor Talkies

GIGANTIC PRODUCTION GIVEN ACE STORY by PARAMOUNT...



FROM THE SWEEPING WASTES AND RIVERS OF FAR-FLUNG PRAIRIES to the giant snow-clad forests of the High Sierras—that's the mighty realm of thrills and romance covered by FIGHTING CARAVANS. Enriching, but not swallowing, the absorbing love story and the big-name cast which are its chief merits.

GUARANTEES OF A DYNAMIC BOX OFFICE HIT!

MORE time, money and talent lavished on FIGHTING CARAVANS than on any other in Paramount's 1931 list. Directed by Otto Brower and David Burton.

ZANE GREY'S "FIGHTING CARAVANS"

ILLICIT

(Continued from page 17)

former, he probably would make a corking heavy and could be built up as a script menace. As it stands here there's no great concern over whether Rennie or Ricardo Cortez is going to get Miss Stanwyck.

Story lacks a punch scene normally to be expected from this formula. Archie Mayo, in directing, has slipped in several fleeting items which sparkle, but it's just pretty flowers around a cardboard house. Butterworth's stuff is probably his own. Certainly, that's true of his delivery. Between his material and method of presenting it this comedian looks like a slow build into a long Hollywood stay. Fans will now start recognizing him from previous efforts and they're bound to know him the next time around.

Reported to have borrowed Miss Stanwyck from Columbia at the rate of $7,000 a week, the story prevents this actress from uncovering any fireworks. It is also to be noted that her name is over the title for the first time. Miss Stanwyck has become a type for films in that she always plays a character unburdened by morals, and maybe that's the best solution. However, she's not giving herself the best of it on the clothes end. With a penchant for gowns which not only cling, but clutch the figure, Miss Stanwyck is permitting profile shots to make her appear portly as to helm to the point where such views are drawing giggles. It's neither good for her or the picture.

Story is of a girl and a wealthy boy who are in love and living together. Not that Anne (Miss Stanwyck) is irresponsible or promiscuous, but it's her theory because the thought of marriage leaves her cold. The boy's understanding father finally persuades that they should wed and two years later they've started to drift apart, despite a freedom past. When it looks as if she's lost her husband to a former flame, he returns as Anne is tearfully preparing to tear the lid off with Cortez, whereupon she drops the phone to admit her theories are wrong and marriage is it. Finish isn't recorded as blatantly as it sounds for Mayo has smartly gotten around it by repeating a comedy piece of business used earlier in the running.

Support cast does standard work all the way. Joan Blondell, from whom Warners evidently expect much, is in a lightweight assignment and minus a chance to really click. Gillingwater and Cortez are equally capable. Technicolor work is first class.

Picture's title should help attract with it still being something of a problem as to the strength in the Stanwyck name. Nothing in the film to send them out raving, hence an exploitation barrage is assuredly the thing to pave the way and to be retained during the picture's sojourn, wherever it plays.

Sid.

ED
EAST
And
RALPH
DUMKE
"Sisters of the Skillet"
Station WGN
(N.B.C.)
HEADLINING
THIS WEEK
ORIENTAL
CHICAGO

ONCE A SINNER

Fox production and release. Dorothy Mackaill featured. Directed by Guthrie McClintic. Story by George Middleton. Joel McCrea, John Halliday, C. Henry Gordon featured. At Roxy, New York, week Jan. 16. Running time, 71 mins.

Diana Barry.....Dorothy Mackaill
Tommy Mason.....Joel McCrea
Richard Kent.....John Halliday
Serge Ratoff.....C. Henry Gordon
Kitty King..... Ilka Chase
Mrs. Mason.....Clara Blandick
Mary Nolan.....Myra Hampton
James Brent.....George Brent
Hope Patterson.....Sally Blane
Marie .....Ninette Faro
Pierre .....Theodore Lodi

A woman's past comes up, but not much comes out of this very adult and slow moving screen story. In its limping pace the picture never catches popular appeal status. While it might induce the most intelligent to think, the kind of thought doesn't spell money.

Dorothy Mackaill, borrowed by Fox from First National, is the featured lead. After Miss Mackaill the cast holds no one of box office calibre. It throws all drawing prospects on the lead's shoulders. It's doubtful whether she can win at the b. o. over the picture's story laryngitis.

Nothing in the talker for children.

"Once a Sinner," as a story, attempts to wade too deep in shallow water. The case of the reformed keptie who falls in love with a clean boy and then almost loses him when her ugly past turns up is not capable of supporting such heaving as was rendered in the telling. Nor is it ever sufficiently tricky to veil the ultimate conclusion. The blow-off arrives as expected. A feint at a twist toward the close isn't a fooler, either. While every bit of the way the same mood prevails with no relief given.

It all places a handicap on the players and the tempo. They don't step on it over 10 miles an hour at any time. Creep up to and over the plot and continue creeping till the finish. Something in the plight of this girl whose disclosed past temporarily breaks up a decent romance. But it doesn't develop. The heavy, even, lacklustre crawl in treatment and action spiked all chances.

The girl leaves the city and her kept woman role for the boy's love and the country. He's an inventor and a bid for his instrument brings them to the city. To the girl it's just a return, and an unhappy one, for the man who has concerned himself in the boy's invention is her former apartment partner.

Boy's insane jealousy when getting an earful of his wife's past brings about a bust-up, but eventually, after several passes at a different finish, he forgives. Now and then he loses his hold on audience sympathy, though he shouldn't. The girl never does.

A couple of semi-threats turn gallant late in the running. They are her first keeper and another who has the same proposition in mind.

Miss Mackaill has some chances to wear clothes before spurning the offers. At least she tries 'em on. A couple of camera angles weren't flattering, though she looked well most of the way and waltzed easily through some stilted and sloppy dialog. Ilka Chase has one good scene as a smart chattering dough digger. The three featured and principal men, Joel McCrae, C. Henry Gordon and John Halliday, joined with Miss Mackaill under the dialog handicap, are fine when able to be so. Halliday is a suave character on the screen.

No skimping in production. Everything in that end up to the best standard.

Bige.

NO LIMIT

Paramount production and release. Clara Bow starred. Directed by Frank Tuttle. Norman Foster, Stuart Erwin, Harry Green featured. Adapted by Viola Brothers Shore and Salisbury Field from a story by George Marion, Jr. Victor Milner, cameraman. At the Paramount, New York, week Jan. 16. Running time, 72 mins.

Bernice (Bunny) O'Day.....Clara Bow
Dorothy Potter.....Dixie Lee
Ole Olsen.....Stuart Erwin
Douglas Thayer.....Norman Foster
Maxie Mindil.....Harry Green

All the good and bad, mostly bad, publicity Clara Bow is receiving in that coast mess will be needed, though twice as much couldn't make this a good picture. "No Limit," in talker virtues, is limited, with only two points in its favor. One is problematical: how the star will draw. The other and most certain is Grade A production. After that, nothing.

Miss Bow seems more improved physically than histrionically this time. She's looking better now than ever, but the dramatic actress assignment isn't her alley. That places the big fault with the story.

For the first quarter of the way or so "No Limit" rests on a light comedy foundation. During that period Miss Bow is almost excellent. Then and from then on the tears are jerked, to the discomfort of Miss Bow, the film and paying customers. If the producers insist on Clara continually pulling the 100% pure and demure throughout her pictures while audiences think it's different on the outside, they're not doing much to prevent what looms as one of Hollywood's chief professional catastrophies. The newspapers are an overpowering contradiction.

"No Limit's" story is a shop girl's dream that probably won't convince even the dreamers. There is often entertainment quality in the greatest improbabilities, but not in this case. The yarn about the picture house usherette might have been amusing if not exactly plausible, had the final shift not been so phony in its dramatic way. The detour from the light comedy path was what harmed Miss Bow the most.

This usherette falls secretly in love with a male patron, but it's no secret after they meet socially. She marries him. He's a crook. She discovers that after he pulls a jewel robbery. She's implicated when he scrams. But he returns to save her and reform. The reformation involves a year in the pen. All pretty sappy as worked out.

Meanwhile ushy moves into a swell apartment that a sailor's uncle willed him, plus a car, just as swell. The apt. was a former gambling joint and when the girl moves in with a girl friend it innocently opens up around them.

The picture, as far as it is anyone's, belongs to Harry Green and Stuart Erwin for their comedy. Norman Foster is another victim of the sobby circumstances after a time, but he's a player who travels always with a nonchalance and pleasant manner. Dixie Lee is the girl friend and a blonde for contrast.

Apartment set is an ideal piece of studio scenic construction. It's extremely futuristic, decorative and interesting. Picture was produced partly in New York and partly on the coast. Fifth avenue, Central Park and 6th avenue "L" shots take up most of the eastern footage.

In the gambling joint Miss Bow, after losing plenty, pipes that she thought they were 50c chips. It was a natural laugh and got one at the Paramount.

Bige.

The Man From Chicago

(BRITISH MADE)

British International Pictures production, released through Columbia. Directed by Walter Summers. In cast: Bernard Nedell, Joyce Kennedy, O. B. Clarence, Bill Moulton, D. Watts, Austin Trevor, Albert Whelan, Dennis Hoey. At Globe, New York, beginning Jan. 15. Running time 80 minutes.

Coming on the crest of America's cycle of underworld mellers the title of this British production may attract. There's only one American in the cast. The action takes place in and around London and is a 100% English version of boom-boom. While better than the average BIP picture this isn't saying much since the average is 95% unfit for American box office, "The Man From Chicago" will find scattered bookings in the U. S.

Much gunplay, and as much of it unnecessary; just there to keep the story moving. All kinds of autos and dashings and swerverings along dark streets are repeated. Finally there is the long drawn out death scene when the Chicagoan (who might also as well be a Londoner so far as accent and story reference to his antecedents are concerned) exonerates everybody and dies with a smile of love for his moll and disdain for the bobbies.

British International, perhaps unconsciously, makes Scotland Yarders and ordinary coppers old fashioned boobs in the hands of this "American." Bernard Nedell, incidentally from the U. S., but long an enacter of English roles, plays the title role well enough to keep what interest there is well spotted on himself.

In characteristic British fashion the script writer and director cast logic to the wind. This disregard of all fan intelligence in an ungainly effort to reach for what the Britishers think must be box office features among many reasons for overseas product getting such a cold return here.

The Chicagoan, just before he passes out, eludes in regular Sennett manner a whole band wagon of cops and detectives with drawn guns which explode toward the sky. Purpose is immediately accounted for. It is to get in that climatic "dramatic" touch.

Painful detail over inconsequentials is another trait again manifest in this British release. Repetition of conversation and antiquated dialog interspersed with such Quixotic emphasis as "You swine," etc., mingle with lengthy footage devoted to a couple of mechanics ambling about a garage.

Night club setting worked in among the auto and shooting contests. Dumbwaiter gag with a corpse has been seen too often on the American stage and screen not to get another yawn.

Waly.

TRAILS OF DANGER

National Players production released by Big Four. Wally Wales featured. Directed by A. J. Neitz from own story written in conjunction with Henry Taylor. Photography by William Nobles. Cast: Virginia Browne Faire, Jack Perrin, Frank Ellis, Lew Meehan, Joe Rickson, Bobbie Dunn. At the Arena, N. Y., one day, Jan. 6, as half double bill. Running time, 63 mins.

Cheap western quickie, consisting mainly of chases and lacking any element of suspense. Will need strong support to slide by on grind bills. Except for hard riding and nice photography it holds little.

Wales is an ex-soldier who finds a horse belonging to an outlaw. He is then suspected of being the criminal who held up the stagecoach. Eluding the sheriff and his posse, he finally nails the owner of the cow pony and wins the $10,000 reward. Love scenes between Wales and Miss Faire are deadly dull and are largely responsible for slowing up the action of an obvious story.

ARTHUR

(FRENCH MADE)

(Dialog)

Paris, Jan. 7.

Osso production and release. Screen operetta. Directed by Leonce Perret. Adapted from musical comedy by Andre Barde. Music by Henri Christine. Recorded R.C.A. Made in Natan studios and in Juan les Pins. Running time 105 minutes. At Olympia, Paris, Jan. 2.

Arthur Michoux.....Boucot
Antonine .....Lily Zevaco
Roger Beautramel.....Robert Darthez
Mado Michoux.....Edith Mera
Hubert de Fondangon.....Berval
Mme. Beautramel.....Marguerite Ducouret
Salvah ..... Pever

Film is a screen adaptation of the play successfully done at the Daunou. It includes some of the original cast with the notable exception of Antonine. This is done in the film by Lily Zevaco. Mereille Perrey, a scream in the legit production, was to do it for the screen, but meantime she went to England in "Sons of Guns." As only a tentative offer had been made her she refused to return for the film.

Story is that of a successful beauty specialist whose wife has a lover. One of her colonial girl cousins suddenly arrives to live with them. She is more or less treated as a servant on account of her country looks and manners. To avoid difficulties it becomes necessary that the wife's lover should appear as the cousin's lover, which turns out all right when the whole family goes to Juan les Pins for the season and the colonial girl becomes a knockout under proper treatment and clothes. Husband and wife are reunited, and the wife's former lover marries her cousin.

Boucot, who did the beauty specialist on the stage, does it on the screen with considerable success. He literally steals the show. Any scenes without him seem flat. His acting is excellent at all time, and he has even succeeded in the production in overcoming the usual fault of legit actors of sacrificing action for lines, and injects into his part sufficient slapstick action to

(Continued on page 58)

GEORGE
GIVOT
Late Feature of
Earl Carroll's "Sketch Book"

Direction
WM. MORRIS, CHICAGO

DOUBLE DISTINCTION
Among the "Big Six"
in "Variety's" Rating of the "Money Directors"
and also
Among the "Best Ten"
in the N. Y. "Herald Tribune's" Annual Rating
EDDIE SUTHERLAND
Paramount

HOORAY!

Bread-lines are becoming

BOX-OFFICE LINES!

and just as the sun of prosperity begins to shine—

ALONG COMES THE MAGICIAN

of the motion pictures!

NEVER before in the history of the industry such a psychological moment for profits—

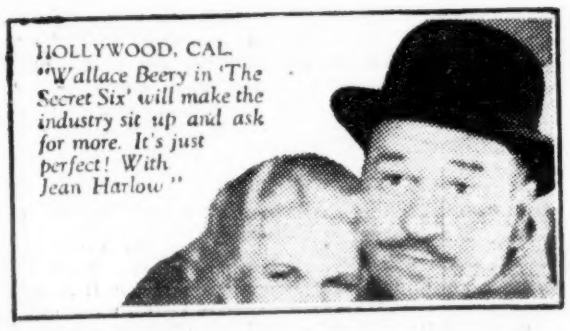
NEVER before has any company been so amply prepared to deliver as Metro-Goldwyn-Mayer at this time and for happy months to come

BY TELEGRAPH

and by long distance telephone

—EVERY DAY COMES NEWS OF MORE M-G-M HITS!

HOLLYWOOD, CAL.
"Norma Shearer is making 'Strangers May Kiss'. It looks even bigger than 'The Divorcee' by the same author, Ursula Parrott. And Robert Montgomery is the hero again!"



HOLLYWOOD, CAL.
"Wallace Beery in 'The Secret Six' will make the industry sit up and ask for more. It's just perfect! With Jean Harlow"

HOLLYWOOD EDITOR GOES NUTS *over Lawrence Tibbett in "The Southerner."*

"Preview of 'The Southerner' convinces THE HOLLYWOOD REPORTER that Metro-Goldwyn-Mayer has in this picture the greatest entertainment bet of this or any year. It is marvelous. And how I mean it. Have never witnessed such audience reaction. Lucky Metro. Lucky you!"

W. R. WILKERSON, *Editor*
THE HOLLYWOOD REPORTER

JOAN CRAWFORD in "Dance, Fools, Dance" will beat "Paid."—Now you watch!

Here is a combination of the thrills of "Paid"—plus the Joan Crawford they adore in "Dancing Daughters"—"Modern Maidens" type of picture. A meeting of gangland and society in one of the most exciting, gorgeously mounted shows that ever raised your blood-pressure! And how that beautiful Joan is building and building at the box-office. You know!

The arrival of a GRETA GARBO picture is an event in the film industry

Greta Garbo in "Inspiration"—Clad in clinging silks, radiant with the beauty that stirs men's souls—that's the One and Only Greta in her new, modern, up-to-the-minute soul drama. Clarence Brown, director. With Robert Montgomery, Lewis Stone, Marjorie Rambeau.

Hey! JOAN CRAWFORD

Have you seen **"Paid"** *box-office reports yet?*

Gets first Denver place. The one bright spot in Philly. Tops Providence. Four giddy weeks in Los Angeles. Tremendous in Minneapolis. Two handsome weeks Capitol, N.Y. Big in Baltimore. Two weeks in Michigan. Great in Philly, Buffalo, Frisco Biggest opening in history of Portland Paramount. Plenty more like that—but no room here!

"Don't Cry, Girls!"

Look what your picture

(Marie Dressler-Polly Moran in "Reducing")

is doing:

Sizzling in Pittsburgh. The town's top in Providence. Lines 'em up in Louisville. Swell in Los Angeles. Big in Kansas City. The same sweet story every day in every way!

Reviewers run out of adjectives for

MARION DAVIES

in "Bachelor Father"

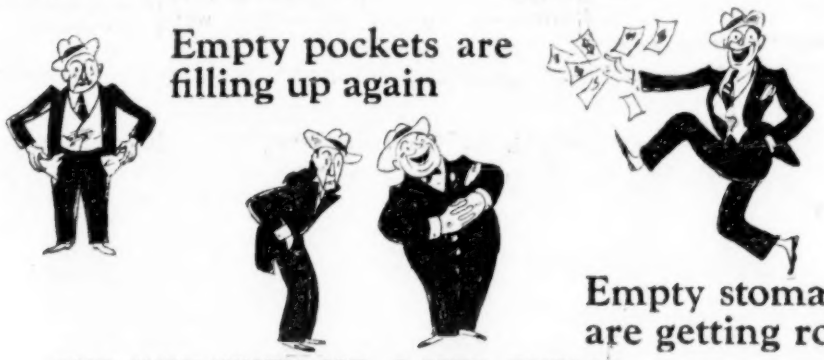
"Lucky film fans. 'Bachelor Father' is the merriest and most adorable of comic arrivals."—*Chicago American*

"When the roll call of banner pictures is selected for 1931 'Bachelor Father' will be high on the list."—*Detroit Times*

"Marion scores again. 'Bachelor Father' packs laughs."—*Wisconsin News*

"Swell entertainment. The best Marion Davies has ever had."—*Chicago Herald-Examiner*

"Marion Davies has added another to her long list of jolly comedies."—*Baltimore News*



Empty pockets are filling up again

Empty stomachs are getting rounder

AND JUST WHEN MR. & MRS. PUBLIC ARE GETTING THE MAZUMEH—

and are ready to spend it on entertainment

The Industry's Live Wire Outfit Comes Through Bigger Than Ever Before!

LEO *of* M-G-M

"I thank you!"

From the company that gave you "The Cock Eyed World" and "Sunny Side Up," two greatest smash hits of their season you can always expect crowd-bringing attractions.

Here is Box Office Proof.

•

COMMON CLAY with Constance Bennett. Triumphant emotional drama. The big hit of the season.

•

WILL ROGERS in LIGHTNIN'. John Golden's stage success. America's greatest humorist. Laughter and tears.

•

THE MAN WHO CAME BACK with Janet Gaynor and Charles Farrell. Wrecker of records wherever showing. Current box office sensation.

•

JUST IMAGINE with El Brendel. Bright, bold and cheery comedy drama of life as it will be in 1980. Daring in its originality.

•

SCOTLAND YARD with Edmund Lowe and Joan Bennett. Outstanding money maker. Tense drama of the seizure of another man's personality and name.

•

THE BIG TRAIL with John Wayne, Marguerite Churchill, El Brendel. Impressive, spectacular, absorbingly interesting.

•

UP THE RIVER with all star cast. A laughter explosive.

•

LAST OF THE DUANES with George O'Brien, Lucile Browne, Myrna Loy. Zane Grey's superior western with fiery action—romance.

•

JOHN McCORMACK in SONG O' MY HEART. Greatest living tenor in drama of pure and delightful sentiment.

•

THE SEA WOLF with Milton Sills and Jane Keith. Jack London's greatest story leaps into life in unforgettable drama.

•

PART TIME WIFE with Edmund Lowe and Leila Hyams. Delightful domestic comedy and romance with more than the suspicion of a tear.

And *now* your screens are awaiting the *cream* of the season's product!

10 big pictures, most of them finished and soon ready for the applause of your audiences.

The triumphant climax of a notable season.

•

BODY AND SOUL with Charles Farrell and Elissa Landi. Directed by Alfred Santell. One woman was body, another soul. Wartime aviator, enmeshed. Elissa Landi, new leading woman—gorgeous!

•

Will Rogers in
A CONNECTICUT YANKEE. Directed from Mark Twain's romance by David Butler. Here is the biggest and funniest Rogers of them all!

•

SEAS BENEATH with George O'Brien, Marion Lessing. Directed by John Ford. Exciting, romantic. Young submarine officer falls in love with fascinating spy.

•

MORE THAN A KISS with Edmund Lowe, Jeanette MacDonald. Directed by William K. Howard. Best Lowe picture of the year. Uproar from start to end.

•

DOCTORS' WIVES with Warner Baxter and Joan Bennett. Directed by Frank Borzage.
Are doctors' female patients the enemies of doctors' wives.

•

Raoul Walsh's
WOMEN OF ALL NATIONS with Victor McLaglen, Edmund Lowe, El Brendel, Greta Nissen. Two cock-eyed marines fighting to love and loving to fight.

•

YOUNG SINNERS with Thomas Meighan, Dorothy Jordan. Directed by Hamilton MacFadden. Successful stage play by Elmer Harris in high power dramatic screen comedy. Youth's fling with truth's sting.

•

THE CISCO KID with Warner Baxter and Edmund Lowe. The further adventures of O. Henry's lovable bandit. Remember the smashing business on "The Arizona Kid?" Here's another. Bigger.

•

SIX CYLINDER LOVE with Spencer Tracy from the stage success by William Anthony McGuire. A comedy of unbounded hilarity. Box office title. Directed by Thornton Freeland.

Ann Harding in
EAST LYNNE with Clive Brook, Conrad Nagel, Cecilia Loftus and Beryl Mercer. Frank Lloyd's emotional wallop. ***Sold individually on separate contract.***

fifi DORSAY

If the French have a word for it, it must be FIFI. When better shoulders are shrugged, this package of pep will shrug them. In Hollywood higher mathematics, she demonstrates that every camera angle has its curve.

Fifi was born in Quebec, but temperamentally it might as well have been Paris. Her education began in a convent but did not end there.

She learned typing, but discovered she wasn't the type. Finding the Canadian road to fame a bit slow, she crossed the border—and opened the throttle.

At first she danced in the chorus and posed for artists. Then she broke into vaudeville and "sank a sonk."

Soon she was singing in both French and English. In 1928, her tour carried her to the Pacific Coast and into picture fame.

Her first real chance came with Will Rogers in "They Had To See Paris." Her popularity ran a temperature in "Hot For Paris." Next release of pep and personality—"Mr. Lemon of Orange."

MR. LEMON OF ORANGE

WOMEN EVERYWHERE

ON THE LEVEL

HOT FOR PARIS

THEY HAD TO SEE PARIS

EIGHTH OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

WB Star Round Up

(Continued from page 3)

Warners along star adding lines known.

Warners is out for an all-star list of names, it is believed along Broadway, and is now well on its way to that goal. It is said that WB will sell its product for the '31-'32 season on names, with a name or more for every picture. Present estimate is that Warners will have between 18 and 25 f. o. personalities for its next product program.

The overlap of the Constance Bennett contract with Pathe that occurs yearly during Miss Bennett's current three year term with Pathe is 12 weeks annually, not 10 as previously reported. She must devote 40 weeks during each year to her Pathe pictures. The interval of 12 weeks was left open for Miss Bennett between Pathe pictures at $7,000 a week as vacation period, whenever taken. It left her free, however, to enter into another agreement for surplus time.

Warners asserts it can easily make two pictures with Miss Bennett within the 12 weeks a year. On that plan and at $30,000 weekly on her outside contract, Miss Bennett will reap $150,000 per WB talker.

Goldwyn Started It

The Bennett outside contract was made about two months ago, at a time on the Coast, it is said, when Sam Goldwyn was angling with Miss Bennett for her open time away from Pathe. From the account, at the Goldwyn overtures, Miss Bennett was advised by her business manager, Henry deLa Falaise, to enter into an independent contract under a guarantee. That is the contract now taken over by WB.

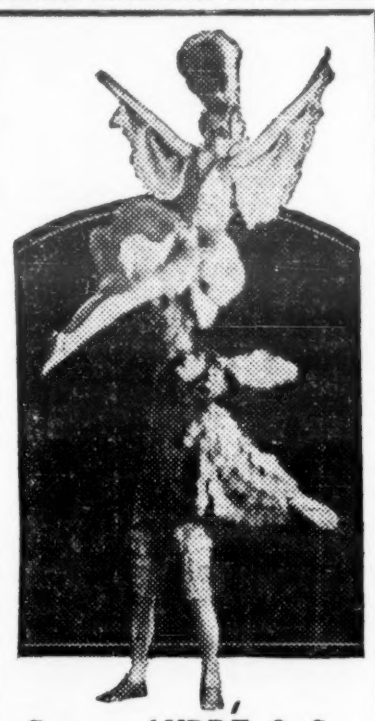
Didn't Block Sale

At the time the Bennett outside contract was entered into, Pathe was dealing with R-K-O for the sale later consummated. Paramount also considered taking over Pathe, when Par thought R-K-O had ended negotiations. Par withdrew upon being advised of the new Bennett contract. R-K-O was also informed of it, but proceeded with its Pathe buy under the impression, it is said, that Radio Pictures would take over the other 12 yearly weeks of Miss Bennett's.

That the Bennett outside contract might influence Ann Harding in her dealings with Pathe was another belief. Miss Harding is under a Pathe agreement. Through this, recent reports have been that WB may secure Miss Harding, following her Pathe expiration. The other Pathe lead, Helen Twelvetrees, is not deemed strong enough as yet to complicate her status with Pathe.

Warners has been admittedly shy of femme names of late. The WB Coast studio, like Fox out there, has been a borrower of leading women from other producers. The shortage of women stars was acutely felt by Warners, more so by Warners' own producing branch than in its First National studio.

The strife between WB and Paramount, however well kept grounded in the past, may reach a climax shortly, it is said, owing to a report that Warner Brothers is making an insistent demand on Paramount on a reported disputed account between the two companies, under which WB claims a balance due it from Paramount of around $1,000,000. That disputed account may reach a legal adjudication, it is rumored, when the open battling of the big distributors cannot longer be well denied.



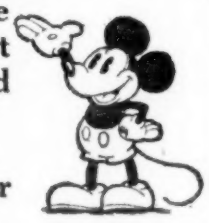
George ANDRÉ & Co.

30 Weeks With R-K-O
Now With Publix Till June 19
Paris July 10

Mickey Mouse

says:

"I may be small, but let me and Walt Disney give your patrons



bigger and better laughs for 1931."

R-K-O Using Two-Bit Gift Gag in First Runs

Los Angeles, Jan. 20.

The gift night stunt has always been regarded in exhib and distrib circles as something for the two-bit houses to pull, but out here that means nothing to R-K-O. It is trying to boost business at the R-K-O theatre, first run combination house downtown, through giveaways of frocks every Tuesday night to holder of lucky coupon numbers.

Through a tie-up with a dress company, the vaude house hands out four dresses on the drawing nights and will continue the stunt indefinitely.

R-K-O also has been trying the gift night gag at S. F. and Oakland, with reported increase in box office take.

Atlanta Par on Split, Local Rumor May Close

Atlanta, Jan. 20.

Paramount theatre, local Publix, has gone to a split week policy on pictures. New films start Mondays and Thursdays.

Publix has tried every trick to get the house going, but none can do.

Persistent rumor that the Paramount will close, Publix energy to be concentrated on the Georgia, where R-K-O vaude is shown. Local officials will not confirm.

Sons as Aids

Altoona, Pa., Jan. 20.

Mishler theatre, bought in at sheriff sale by "Doc" Mishler, who held a heavy mortgage from the Mishler Theatre Co., operators, for two years, has been sold to A. Notopoulos of the city, who is building up a central Pennsylvania theatre chain.

Associated with Notopoulos in the operation of his theatres in Altoona, Johnstown and Huntingdon, are his seven sons.

Available stage shows will be presented at the Mishler, with pictures filling in gaps. Notopoulos entered the theatre business in 1912.

LOBBY SHOW TRIED IN SYRACUSE HOUSE

Syracuse, N. Y., Jan. 20.

Leo Rosen, managing director of Warners Strand, introduced the lobby show to Syracuse last week as a ballyhoo for Otis Skinner's "Kismet."

Rosen got five Hindu entertainers—males—and used them both for a prolog to the picture and for the lobby, the lobby incidentally being given an Oriental atmosphere with a display of rugs, tapestries, prints and drapes from a local store.

Lobby show featured Turkish music and dances, and, for good measure, the telling of each patron's fortune from a free cup of Turkish coffee.

Horowitz Claims Victory For His 2d Run Houses

Dallas, Jan. 20.

Will Horowitz, Houston indie, who has stirred up quite a mess with his theatre censor bill activities, claims to have won his battle to obtain big pictures for his second run houses without waiting for the lapse of 60 days from date of first showing. Horowitz says he has booked plenty big ones for 1931.

Censor bill proposed by Horowitz would prevent the block method of selling pictures and censor board would grade pictures according to their moral merit, such grading to determine types exhibitors may legally reject.

Another bill provides for a seat tax on theatres charging more than a specified scale of admission.

DENVER DIST. FIGURES

113 of 201 Silent Houses Dark—421 of 479 Are Indies

Denver, Jan. 20.

Annual report of D. W. Dunbar, secretary of the Denver film board of trade, says there are 479 picture houses in the Denver distribution territory, which includes Colorado, Wyoming, New Mexico, Black Hills, South Dakota, western Nebraska, and five towns in Texas. Report shows 278 theatres sound equipped and 201 silent; 105 use disc only and 91 only sound on film, 82 can use either. Of the silent houses 113 are dark and 16 of the sound equipped are also closed; 58 have circuit connection and 421 ar independent.

Franklin May Take Over Hollywood Vine

Hollywood, Jan. 20.

Negotiations are on between Harold B. Franklin and Strong and Wilson, owners of the Vine Street theatre, for the Hughes-Franklin chain to take over that house.

Theatre, formerly legit, went pictures Christmas day but went dark last week.

Legislation

London, Can., Jan. 20.

Fees for theatre licenses here are based on a seating capacity of 1,220. Fees are as follows: Toronto, $100; Ottawa, $111; Hamilton, $244; Chatham, $50; Guelph, $100; Niagara Falls, $122; St. Catherines, $244; London, $150.

Hamilton and St. Catherines levy the highest charge, demanding 20 cents a seat for any number. Windsor has no license fee for theatres. Ottawa collects $75 up to 500 seats and $75 plus five cents a seat for any number over 500.

Milwaukee, Jan. 20.

Among the early issues to be fought out in the state legislature, which has just opened its session, will be that of daylight saving. On the battlefront against the practice will be A. R. Barry, representing the picture interests.

Wisconsin organized labor is also opposed to setting the clocks ahead.

Wants Her Stage

Hornell, N. Y., Jan. 20.

Warners, with a lease on the Shattuck theatre here, wanted to remodel the house, put in new wire, reseat and enlarge the capacity by cutting down the stage.

That was okay with Mrs. Hattie Coughlan, owner, except the reducing of the stage. She believes vaude will do a comeback and that the stage is needed. Agreement finally reached was retention of a fair sized stage.

SMALL TOWN INDIE CLOSED VILLAGE TIGHT

Portland, Ore., Jan. 20.

World's greatest blue law sparring partner is an indie operator at Newburg, tank dorp about 100 miles from here. They rolled up the sidewalks and closed his house Sundays.

Indie slapped back. He found an old town ordinance prohibiting sale of newspapers, cigarets or ice cream between 10 a. m. and noon and after 7 p. m. "All laws have gotta be enforced," said he.

Burgomasters had to slap the lid on so tight it hurts.

Say B. O. Holdup Timed With One on Screen

Minneapolis, Jan. 20.

Bandit who held up the Southern theatre, local uptown house, and killed Peter Hofmann, one of the employees, chose a time when a screen stick-up was being perpetrated and a shot was being fired in sound, according to testimony at the trial of Albert ("Scarface") Saroko, charged with the murder.

Mike J. Mozis, doorman of the theatre, identified Saroko as the killer. He testified that Saroko approached him and stuck a gun in his ribs, commanding him to open the box-office door. When Hofmann came up to ask what the matter was, Mozis testified, Saroko shot him and ran.

2d Detroit Publix House Goes Dark Indef

Detroit, Jan. 20.

The Madison is dark indefinitely. House has been subject to several changes in policy the past year, but failed to make the grade. House is under a five-year lease to Publix from the former owners, Kunsky Trendle Corp.

This makes two first-run houses leased by Publix that are dark at present time. The Adams is the other, closed since summer.

Iowa Group's Vote

Des Moines, Ia., Jan. 20.

At the two-day session here of Allied Theatre Owners of Iowa last week, members voted for the Iowa group to become affiliated with the national body.

Abram F. Myers addressed the meeting on the proposed Iowa amusement tax.

The ATO elected Clifford Niles, Anamosa; E. O. Ellsworth, Iowa Falls, and N. C. Rice, Algona, to the board of directors, three years; Harry Hiersteiner, Des Moines, and Tom Arthur, Mason City, two years, and Tom Brown, Iowa City, and Jake Cohen, Ottumwa, for one year terms.

LOCAL AD REEL PANNED

Knoxville, Tenn., Jan. 20.

Straight advertising film took a quick flop in Publix theatres here. Film ran a string of local advertisements at different houses. Newspapers slapped it and hilarious applause from audiences at every showing. Stunt was quickly withdrawn.

No objections, however, to film fashion displays with local caption tie-up and regular commercial shorts.

KIDS RESPOND TO CARTOONS QUICKEST

Chicago, Jan. 20.

With exhibitors in the midwest getting poor results in their hunt for appropriate films for kids on matinees, they have turned to the cartoon field.

Although Mickey Mouse was first in this field, it is now being invaded by Oswald, distributed through Universal. U exchanges are now offering to indie exhibs, "Oswald Lucky Song Books," which contain drawings, stories, songs and music of Oswald, to be used as gifts to the kids at certain shows. These books are being sold here for $6.50 per thousand, with the price scaled as a selling point for the Oswald cartoon.

Other cartoons are being used regularly by neighborhood exhibitors for the Saturday afternoon shows, with the kids giving 'em as big a play as the westerns.

LABOR

San Francisco, Jan. 20.

All trouble between the theatres and the musicians' union has been ironed out.

Last week's meeting resulted in amicable victory for theatre men. Under the agreement same wage scale as heretofore will remain in effect but the men will put in more work time. Instead of six hours a day they will work seven. On opening days they will include an additional half hour without extra pay. Two hours each week will also be allowed the theatres for orchestra rehearsals.

All orchestras working in picture houses showing sound films only will be let out next week, according to terms of the agreement.

FOX
West Coast
Theatres
Unit

Best of
the Stage

National Screen Service Trailers

are the backbone of Talking Picture Advertising

New York—126 West 46th St.
Chicago—810 South Wabash Ave.
Los Angeles—1922 S. Vermont Ave.

THE KEMMYS AND EVA IVEY

WORLD'S GREATEST ADAGIO QUARTET
Sailing Next April for Europe
Direction WM. MORRIS

THIS WEEK
Specially Featured
ROXY THEATRE
NEW YORK

Fox Will Add Houses in East; Set Minimum of 102 for Met Dist.

Under a new policy being projected by Harry Arthur, Fox theatre interests east of the Mississippi will be increased in spots where it is thought acquisition or further representation is necessary.

The old Metropolitan circuit, composed of New York and Jersey indie boxoffices, will be retained at a minimum strength of at least 102 theatres. That is the number given now, and Fox has closed the market for re-sale in this direction.

In the permanent line-up Fox will be represented by 58 theatres in Brooklyn and Long Island; 19 in the Bronx; 19 in Jersey, and six in Manhattan. Upper New York state, where there are now about 30 Fox houses between Buffalo and Albany, will probably be one of the first sections to be combed for new sites.

More authority is being vested in Fox division managers with additional responsibility also to be given house managers. The point being made here, it is asserted, is to make the field away from New York less and less dependent upon the home office.

25% Under Budget

Expenses in running these Fox theatres, including salary cuts, have nicked about 25% off the original budget, it is gleaned. Main slash has been over a period extending from last September to date. One of the principal items eliminated is that of theatre billboard advertising.

Reports have cropped up that Fox is negotiating the return of Poli's New England houses to Poli. This, it is claimed by Fox men, has no semblance of truth.

DO'S AND DON'TS FOR FOX MGRS. BY ARTHUR

Harry Arthur gave the district and deluxe house managers of the Fox theatres some do's and don'ts at their meeting in the New York Athletic Club yesterday (20.)

The Fox men seem to feel pretty good so far over the start biz has made since Jan. 1.

WB Coast Additions

Los Angeles, Jan. 20.

WB adds another house to its growing string out here today (20), when the Warner, San Pedro, built by the circuit opens. Policy will be changes twice weekly. Carl Walker has been appointed district manager by M. A. Silver to supervise both Huntington Park and San Pedro.

In a few weeks the two houses recently acquired in Salem will be operating under the WB banner. Embassy, Frisco, has been renamed the Warner with George Riley appointed manager.

WB's Boston 5

Boston, Jan. 20.

Current week has five Warner films playing six of the major houses in town.

These include "Other Men's Wives," day and date at both the Modern and the Beacon; "Illicit," at the Olympia; "Little Caesar" at Keith's; "Kiss Me Again," at Keith's Boston, and another WB film at the Uptown.

JACKSONVILLE DEAL OFF

Publix Holds Florida Theatre—Sparks Didn't Take It

Jacksonville, Jan. 20.

E. J. Sparks did not take over Publix Florida theatre Friday (16). The deal had been set, but something came up.

Sparks is operating the remainder of the Publix houses here, his own before he sold them to Publix. This left the Florida only under Publix operation. It was thought Publix would either turn the Florida to Sparks or take over the remainder in town for Publix direction.

Sparks is operating independently, though for Publix. He is buying film much as he did when an independent operator, mostly on rentals, and the Sparks-operated theatres are reported in the black.

Sparks is also operating in other Florida towns.

INDIES HOLLER AT SCALE CUTS

Downward revision in b. o. admission scales, being maneuvered by circuits in territories outside of New York, is making the independent squawk, often and loud. Latter claim that by this move the chains are getting around the zoning idea and protection laws on booking.

Protection, under the zoning idea, being based on b. o. scale, the problem is becoming an especial grievance to exhibitors in the middle west and the south.

Another rub is that the chain's lengthening of the cheaper b. o. prices hours makes a direct cut into the indie neighbs, who depend on most of their trade and their big draw starting just before dinner time.

Where the grievance is especially heavy is in territories like Milwaukee. Zoning rights were compromised in this spot with concessions to the indies in return for the latter sticking with the circuits on labor arguments.

Indies charge bad faith by the price cut move. It puts them up against a question of making a direct scale cut, which they claim they can ill afford.

OLSEN'S SEATTLE MOVE

Washington, Jan. 20.

Making managing directors of publicity dispensers is becoming a habit at the deluke Fox house here. Hardie Meakin, handling advertising and publicity for that house, was made its managing director last May. He selected Tom Olsen to succeed him. Now Olsen is on his way to the Fifth Avenue, Seattle, to become its managing director.

Olsen has been with Fox a year and a half, having been in general charge of publicity in upstate New York.

NOBLE'S NEWARK HOUSE

B. Noble, indie exhibitor who sold out to Fox but who has been buying back the last few months, has added Mike Mindlin's Newark Playhouse to his string.

STENCH BOMB TOSSED IN R & R's GEN. OFFICES

Dallas, Jan. 20.

Someone tossed a stench bomb into the general offices of Robb & Rowley, indie circuit. Work was delayed for almost a week.

R & R has had several recent squawks with the unions, with the stench bombs occurring in several stands throughout the loop.

Projection Complaints Bring New Ordinance

Wilmington, Del., Jan. 20.

Protest of picture house patrons here at faulty projection is said to be the cause of a hot debate in the City Council over examining operators.

An ordinance was drawn providing for the examination and also stipulating that operators must be 21, assistants 19, and apprentices 18. Examination comprising about 40 questions will be given by the Department of Public Safety.

1-Year Extension on New Safety Regulations

Toronto, Jan. 20.

Independent exhibitors of Ontario conferred with Hon. E. A. Dunlop, Provincial Treasurer, to seek relief from the regulations, effective next May, providing that licenses will not be renewed unless theatres have been remodelled to meet fireproof requirements. Minister gave assurance that a year's extension would be granted.

Order requires concrete floors, concrete roof, certain exit arrangement and approved projection room construction.

Chairman of the deputation was Tom Moorehead, of Moorehead & Fillman, Brampton.

Pawtucket's New House

Providence, Jan. 20.

Private interests here have launched a project to build a big film house in the neighboring city of Pawtucket.

Theatre is to be built in connection with a new hotel there.

Ottawa Getting Two Houses

Ottawa, Jan. 20.

Two syndicates have announced plans for the erection of picture theatres in the lower town section here. Local groups are interested in both projects. A. H. and S. Coplan, owners of Princess (silent) will build a 1,000-seater to replace the Princess, work to start in two weeks. Other indie interests are planning the second house.

Raid Negro B. O.

Atlanta, Jan. 20.

Two young unmasked white men robbed the boxoffice of the Capitol theatre, getting away with $273.25. Evelyn Lambert, cashier, gave up the loot while facing a drawn pistol.

Ellis street boxoffice is patronized by negroes, who use the theatre balcony. Bandits did not tackle the Peachtree street b. o.

FOREMOST FILM WRITERS AND DIALOGICIANS

Still Writing Together
Grover Jones
and
William Slavens McNutt
FOR PARAMOUNT

COURTENAY TERRETT
WRITING FOR
FOX

CYRUS WOOD
"CUCKOOS"

CORNELL WOOLRICH
WRITING FOR
PARAMOUNT

RALPH SPENCE
R-K-O

SAM SPEWACK
WRITING FOR
PARAMOUNT

ADAPTATIONS ORIGINALS
HOWARD J. GREEN
(CONTRACT TO FOX)
DIALOGUE CONTINUITIES

LOUISE LONG
PARAMOUNT

ETHEL DOHERTY
PARAMOUNT

PERCY HEATH
WROTE
"THE GANG BUSTER"
FOR PARAMOUNT

HORACE JACKSON
WRITING FOR
PATHE

JOHN MEEHAN
"DIVORCEE"
Metro-Goldwyn-Mayer

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
148 W. 46 ST. N.Y.C.

GEORGE PRIZE
IN
"The Unusal"
PARAMOUNT, NEW YORK, WEEK JAN. 16
With Thanks to
MR. CAMBRIA and MR. SAUNDERS
PERSONAL MANAGEMENT
HERMAN CITRON—JERRY CARGILL

88TH CONSECUTIVE WEEK
JOSEPH GRIFFIN
IRISH-AMERICAN TENOR
Publix-Balaban & Katz Theatres, Chicago, Ill.
Direction MAX TURNER, WILLIAM MORRIS OFFICE

...

TED MACK BACK!

...

PARAMOUNT
NEW YORK
INDEFINITELY

...

Sincere Thanks
BORRIS MORROS
MILTON FELD

ONE OF THE PUBLIX THEATRES

DIRIG
OVERSHADOWS ANY P
A Frank Capra
PRODUCTION
with
JACK HOLT
RALPH GRAVES, Fay Way
SOARING TO NEW

BIBLE

PICTURE EVER MADE!

by Lt. Comdr.
FRANK WILBER WEAD U.S.N.
ADAPTATION by JO SWERLING

COLUMBIA PICTURES

An Extended Run
GIANT

EW B.O. RECORDS

Bob Hall Rhymed Himself in Wrong from Stage in Boston

Boston, Jan. 20.

Bob Hall, the extemporaneous poet of R-K-O vaudeville, nearly sang himself into the hoosegow last week, despite his act was as clean as a whistle.

In looking through the newspapers for current topics for his ad lib lyrics Bob found that the vital topic of interest in Boston was the Garrett trial. Garrett was formerly Boston's most famous liquor raider, now on trial charged with extortion of big dough from the former owner of the Hotel Ritz, which he ran as a combined joint and speak. Garrett has been the bone of contention for the past couple of years, his activities figuring in Massachusetts going Democratic, the removal of the former police commissioner, the revolutionizing of the liquor situation in Boston and almost losing the present district attorney his re-election.

It all looked like turkey to Hall. On the stage at the Old Howard, which is a stag burlesque house, and also over the air for R-K-O, the vaudeville "poet" started to versify himself toward jail by expressing opinions that were mighty close to contempt of court.

It seems that the jury in the famous trial had not been locked up, and the judge warned them about reading the newspapers. Then, over the air and over the footlights at the Old Howard, came Bob's poetical ideas of who was crooked and who was in the bag. District Attorney Foley's steno hustled to the Old Howard, took it down in shorthand, and the next thing Hall knew he was in the district attorney's office apparently headed straight for the hoosegow for an indefinite stay on a charge of contempt of court.

Jury Didn't Know

The judge asked the jury if they had been to the Old Howard. They said they had not. The judge asked the jury if they had heard Bob Hall on the radio. They said they had not. The trial went on, and later in the day just as Hall was congratulating himself that he wasn't going to the jug he was once again in hot water. The rumor has it that Hall had a private session with the judge, who asked him just what the big idea was. Hall said he had no idea he was gumming up the works and offered to do his act in full for the edication of the court. The court declined to listen to Hall's alleged poetry, and instead informed him that he had all his remarks in typewriting, accompanied by a petition, alleging contempt of court. A warning that further comment on the trial would result in immediate action was given Hall, and he was allowed to go back to the Old Howard.

For the balance of the week Hall's poetry was confined to weather and cooking recipes, but he was a little bit afraid that the government might take a sock at him for telling what he thought of the weather.

The action of a superior court judge in warning jurors not to listen to a radio while sitting on an important case is said to be without precedent in legal circles.

Arab Loses $100 from Clothes in Dressing Room

One of the Arabs in the Bee Hee and Rubyette troupe now playing the R-K-O Hip, N. Y., had his pockets picked of $100 in his dressing room Sunday night. The Arab claims that he accidentally left the money in his street clothes while doing his act.

To get to this particular dressing room almost requires a guide. After climbing stairs and going through a labyrinth of halls, a big lock barred the way. This was broken off and a pass key was used to open the dressing room door. The Hip has been singularly free from this sort of thing. But once before, since R-K-O operated the house, has a dressing room robbery taken place at the big 6th avenue theatre.

Loge Jubilee

The International Artists Loge, organization of more than 6,000 in Germany, will celebrate its 30th anniversary April 19.

In the United States the event will be signalized by a vaudeville show of its own members at Palm Garden, New York, followed by a dance.

N.V.A. LIBRARIAN OUT

But Library Remains Open—Alice Remsen's New Work

Alice Remsen is no longer regularly stationed in the N. V. A. club as librarian secretary. The library remains open though for the convenience of club members. One of the girls from the office department will take care of the slips.

Miss Remsen has been the club librarian for some years. She became decidedly popular with all those seeking literary info.

She will devote all her time to concert and radio work, having been one of NBC's former artists. Of late, Miss Remsen has been appearing in special periods on WOR.

STOOGING NOW A PROFESSION

Chicago, Jan. 20.

Stooges in vaudeville today are no longer casual pickups and hangers-on hardly above the professional rating of a spear-carrier. Stooges are more and more recruited from the ranks of vaude itself with numerous standard acts now devoting their services to the hokum organizations of laugh merchants.

In the one case of Olsen and Johnson who played the Palace here last week their "Cracked Legion of Lost Men" included a significant lineup of vaudevillians of previous individual experience and reputation, as:

Harry Adler, formerly of Adler and Dunbar; Nick Verga, of Nick and Gladys Verga; Sidney Gibson, known as the best dressed man in vaude and once of Gibson and Pollack; Joe Perry, who used to be with the De Haven Sextette and the Kappelle Sisters, once in musical stock in the west. All of these performers used to carry their names on the program.

In all Olsen and Johnson use 15 stooges. Mrs. Catherine Olsen, mother of Olsen, is the only non-pro stooge on the payroll. She came over from Peru, Indiana, her home, to visit at the opening of the turn recently The boys planted her in the audience with a gag line. Mother liked it so well she wished herself in on the payroll.

Arkansas Travelers

Weaver Bros., who go in heavy for country stooges from the land of pine trees and Arkansas, are still dragging their many helpers from this country, with none of their troupe ever having rated a vaude name. They are picked mostly for their ability to play dumb, with the women figured to have off key voices. In this respect Weaver Bros. have been A-1 pickers.

Ted Healy used as stoogies Howard, Fine and Howard and trained them so well that the boys have a stooge turn of their own, now playing Publix-B. & K. time. They are originally from vaude.

Noticeable in present day vaude are many turns using stooges to pull laughs, where formerly only a very few turns took the trouble to plant anyone in the audience. In any case it's a new field, with many casting longing eyes in hopes.

Vaudeless Dateless

Hollywood, Jan. 20.

One attempt to relieve the vaudeless, at least nine of them, hasn't panned yet.

Idea was Johnnie VanWyck's. The London band-boy has been laying for a picture opportunity for months. All he ran into was other actors and musicians doing the same. Finally he put it to his friends that they might as well rehearse as walk, and got together nine who could do things with instruments.

A novelty band. No saxophones. They've rehearsed everything now, and no spot for a trial treatment.

One ballroom loomed last week, but only. Blaming biz, the manager couldn't see paying anything but the lights.

Then Came "Dawn"

Paul Ash tells of Phil Spitalny's troubles in obtaining a suitable lyric to one of his melodies. Spitalny, at the Granada ballroom, Chicago, sent for Gus Kahn to do the words, but when the verses were completed complained they were too high class.

"Take this word 'dawn'," said Spitalny, "too high-hat."

"Didn't you ever hear of 'The dawn's early light'?" countered Kahn, quoting from the "Star-Spangled Banner."

"It never sold," answered Spitalny.

Actors Filling in With Commercial Reels—Radio Discs

Independently made industrial films are supplying plenty of layoff actors with incomes. One legit casting agency claims over 150 actors used each month, working an average of two days with pay at $25 per diem.

Figures show around $7,500 spent for actors alone by indie industrial producers. Completed films are usually projected before sales convention and promotion groups. Variation of this theme is being done by a gas company which has a musical stage show touring for the benefit of gas station operators. Actors in this enterprise are also from legit.

Other jobs are being picked up via sound studios making canned radio records. One legit actor claims he is writing and acting in 20 such records with an option for 13 more. Each completed disc pays $400 or $8,000 for the series.

Similar work is being done by the William Morris office, which makes records for the Hearst paper tie-up using stage talent.

MOUNTAIN OF FLESH AS QUICK FREAK DRAW

Primo Carnerra, the Italian aspirant for the heavyweight crown, will play the R-K-O Jefferson, New York, starting today (21), and the N. Y. Hipp next week (24).

Carnerra, called all sorts of things in a kidding way by the American sports writers, will have a company of boxers and trainers with him. One or two comedians on the show will clown around with the big Gorgonzola.

The night before his Jefferson debut, the mountain of beef is slated to make a personal appearance at the Hamilton and Royal, uptown N. Y. The huge Italian is figured strictly as a quick freak draw by the R-K-O people.

Carnera plays the Hippodrome at a salary of $5,000, plus a 50% over-average biz arrangement with the house.

After the Hip the giant Italian pug leaves to train for the Miami scrap in February with Jim Maloney. In Carnera's turn will be a sparring match with a lightweight. The stooge, for a climax, will dive between Primo's legs and kick him in the slats.

Marvin Welt made the fighter's vaude deal.

Variety Club Draws

Pittsburgh, Jan. 20.

Variety Club, benevolent organization composed of local theatrical people, held its annual dinner meeting here over the week end. Although the club has only about 45 members, close to 500 attended, coming from all over the country.

The club tosses a big feed once a year and during the rest of the year does benevolent work on the quiet.

Darling with Moss?

Yesterday (Tuesday) it was said Eddie Darling might head the B. S. Moss executive staff.

Moss is reported set on musical productions, to be displayed at his Broadway theatre. That house now has a smash hit in "The New Yorkers," with its run seeming certain until Decoration Day, if not longer.

Darling formerly, and for years, was chief booker for the Keith agency.

Free Storage for Props of Vaude Acts Voted by N. Y. Transfer Men

So many trunks, props and scenic effects belonging to vaude acts are in the storehouses of the different transfer companies in New York that from now on five transfer interests will give the acts free storage.

This decision was reached at a meeting of the Theatrical Transfer Owners Association. The companies agreeing to the free storage are the Walton Scenery Transfer, N. V. A. Transfer, Roach Vaude Transfer, Popular Transfer, and the Clements Express Co.

According to Joseph Bryant, of the T. T. O. A., the free storage offer, effective immediately, will run indef. It was granted to aid the vaude acts who seem to be having their worst season. No restriction of any kind have been placed on the use of the transfer plants to store gratuitously and the only charge incurred will be for the hauling of the stuff to the storage places, Bryant stated.

Where property of acts has not been claimed or the owners after notified of arrears, did not accept their holdings the transfer cos, advertise a sale. However this has been carried out but once in the last six years.

According to a vet transfer man the stored baggage and property if left indef. eats up its valuation, which has resulted in any number of acts passing up their stuff as hopelessly gone.

DAVE BEEHLER OUT

Harry MacDonald Succeeds Him as R-K-O Div. Mgr. for Brooklyn

Following reported disputes in the R-K-O offices, Dave Beehler resigned at the end of last week as the circuit's Brooklyn division manager. He was understood to have been paid four weeks' salary upon leaving.

Harry MacDonald succeeds Beehler in Brooklyn. He is a brother of Charlie MacDonald, R-K-O's New York division head. MacDonald will have charge of the R-K-O deluxe houses across the bridge. Joe Lee is division manager in Brooklyn, and, thereabouts for the R-K-O "sick" houses, 7 of 'em. They have given Lee the title of Doctor.

Beehler was placed in charge of Brooklyn when R-K-O adopted the division system about a year and a half ago. Previously he was vaude supervisor for the Stanley-Fabian string when those houses were booked on the Keith "fifth floor."

10-STAR NAME 2-REELER FOR N. V. A. WEEK

Pat Casey left New York Friday (16) for Hollywood to arrange for participation of two stars from each major studio in a two-reel talker to be used during the N. V. A. fund drive (April 4-11).

The film, sponsored in the advertising manner by a cigaret company, goes to all theatres taking part in the annual drive for the N. V. A. week. With at least 10 film names involved, it's expected to amount to a b. o. draw for the houses.

Last year the individual companies turned out their own shorts for affiliated theatres, while the N. V. A. made one especially for the indies. This year all houses will use the same multi-name film.

Manner of handling publicity will also be different in this drive, with the press heads of all circuits personally assigned to and responsible for the N. V. A. affair in their respective houses.

Newspaper Band With Local Exploitation Stunt

N. Y. "Daily Mirror" Newsboys' Harmonica Band opens for Loew's at the Boulevard, New York, Jan. 31. Band has just completed a tour for R-K-O. During it the name of the newspaper was changed to that of the local Hearst sheet in whatever town it played.

Same stunt will be used by Loew's if the band is booked out of town.

A band used by the Bosch Corporation, radio manufacturers, for exploitation purposes, has been engaged by Loew to open at Yonkers, N. Y., Jan. 31. It will be billed as the Bosch Radio Band.

Joe LaFrance is its leader.

Hellinger's Return?

Loew's is negotiating with Mark Hellinger for a return tour of the Loew met theatres. Hellinger played for Loew during the summer.

C. C. Moskowitz, reported conducting the negotiations, is said to be offering the columnist an increased salary for the return.

Halligan as Salesman

Of the belief that vaude doesnt want sketches, William Halligan has shelved his skit, "Pre-War Scotch," and will appear in a new turn with 10 people. Tishman & O'Neil will produce.

Bill sold the T & O'N boys not only his own services but a satire entitled "Sound and Effect.' That will be used as the billing anyway.

'PEANUT' NUMBER WINS DOUGH FOR LEADER

Phil Fabello, pit leader for R-K-O, at the Coliseum, New York, was presented with $100 by Milton Schwarzwald, R-K-O musical director, as a prize for the most outstanding orchestra attraction on the circuit.

Fabello last week played the Cuban tune "Peanut Vendor." Fabello had a peanut stand in the orchestra pit. During the number he had a few boys in the band roam through the audience distributing peanuts.

Schwarzwald is reported to have recommended this number with similar staging for the other R-K-O vaude theatres.

Farnum Now One of Two Whites Okayed by Piutes

Hollywood, Jan. 20.

Ralph G. Farnum breezed in from a stretch of voluntary expatriation in Arizona's Death Valley desert, feeling much better from his chronic sinus trouble. The University of Southern California whose savants have been experimenting with a new sinus cure, is his objective.

Farnum has the endorsement of the Piute Indians that he, along with "Death Valley" Scot, the desert guide, are the only two whites who know that desert as well as the Indians and are also the sole two Caucasians whom the Piutes trust.

2 From B'way to Vaude

R-K-O bookers have placed two acts on their books, all recently out of Broadway musicals.

Dora Maugham, from "Fine and Dandy," opens at Flushing this week. Herb Williams, of "Vanities," goes to the Brooklyn Albee Jan. 24.

Phil Baker's Month

When Phil Baker comes into the Palace, N. Y., in Feb., he may stay there a month. He is being penciled in for that time by the R-K-O bookers.

Others also due at the Palace are Beatrice Lillie and James Barton.

Davis' Stage Act

The stage show opening at Loew's Paradise, New York, Jan. 24, will be called "Song and Dance Shoppe," with Benny Davis and his act.

Latter includes Davis, Vilma and Bunny Edsen, Four Mullen sisters, Little Jackie Heller, Marguerite and LeRoy, Doris Nirley, Phil Arnold and Al Kramer.

Hilton Twins Sold in Babyhood, At 23 Asking Court for Freedom

Galveston, Jan. 20.

Sold in infancy by their mother and title being later transferred by will, Daisy and Violet Hilton Skinner, famous "Siamese twins," have filed suit in the district court at San Antonio against Myer Rothbaum, also known as Myer Myers, and his wife, Edith Emily Myers Rothbaum, asking a receiver for their property, estimated at $50,000, and an accounting by Rothbaum and his wife for all money, securities and real property now held in their names.

A tale of slavery savoring of the dark ages is unfolded in allegations contained in the petition filed by the twins, who are now 23 years of age and who are known to patrons of vaudeville shows throughout the country.

Born in London Feb. 5, 1908, inseparably bound together by a union of bone and flesh about the hips, the twins say their mother, Kate Skinner, sold them at the age of 20 days to Mary Hilton, a nurse, a deed to this effect being executed and recorded.

Mrs. Hilton died when the twins were eight years old, but three years before she died made a will transferring title to the twins to Edith Emily Rothbaum, which was probated after the death of Mrs. Hilton in England, the Rothbaums taking possession of the twins and bringing them to the United States.

Asked Questions

They were exhibited at shows in England and in this country by the Rothbaums, the petition alleges, earning large sums, which Rothbaum, alias Myer, invested in his name. When they reached the age of 21 the twins began to ask questions about their parentage and begged to handle some of the

(Continued on Page 40)

Bill Robinson's $4,800 At Disposal of Court, Comes Out in Trial

Suit instituted by the Florence Mills Theatrical Association against Bill Robinson, which got under way last week in the New York Supreme Court before Judge Glennon, will be continued today (21). The organization claims that Robinson, acting as its agent, ran a benefit in May, 1928, for the proposed memorial to Florence Mills, deceased colored actress, and he has refused to turn over the money collected.

Robinson on the stand admitted the benefit he ran netted $4,800 which he still has but refuses to turn over to the organization, since he acted independently in staging the show. He further accuses the organization of dissipating $7,000 out of the $9,000 it received in staging a series of benefits for the memorial fund in salaries and expenses. Included in that amount is $2,500 turned in by Robinson following a benefit performance he sponsored in Los Angeles.

Julius Kendler is representing Robinson in the court proceedings. The colored tapper informed the court he would give the $4,800 for any charitable purpose suggested, except to the association.

BEE STAR BREAKS PULLOVER RECORD

Bee Starr, the aerialist, broke the world's record for one-hand pull-up somersaults last week, when she appeared at the Madison Square Garden in New York for the Firemen's benefit staged by Jules Delmar, R-K-O. Miss Starr, pulled herself up and over one-handed for 162 consecutive times, breaking the old record of 140 that had stood for years.

Delmar employed 142 people in 26 acts at the Garden show. It was in the form of a circus.

Delmar is taking seven acts and a Lopez band to Bermuda April 4 for a nine-day trip. They will entertain a boat load of tourists under the auspices of the World Wide Travel Bureau.

The acts will stay right on the boat for the return trip.

Souse O. K., N. G.

A two-man vaude act found it tough to get bookings with one circuit in a Canadian city because the manager complained to the bookers one of the boys had gone drunk the last time there. This the team denied.

Last week they asked their agent to see if he could book them for the Canadian spot. The accused souse later in the week wandered into the office to find how things were going. The agent said he could do nothing, as he knew the actor was drunk the last time. Boy said:

"How do you know I was drunk?"

"Your partner told me," replied the agent.

"My partner okay's nothing without me," fired back the actor.

SCRIPT WATCH ON MATERIAL IN F&M ACTS

Hollywood, Jan. 20.

Fanchon and Marco are sending out a script of each unit to be checked against the performance by all house managers. Idea is to keep the performers in line on the material used.

Script is made up on the first showing of the units here at Loew's State and performers are cautioned to stick to the original material or else.

Manager of each house played will be required to sit through the opening show and watch for deviations. If an actor wanders away from the lines the F. & M. office is notified and the offender is cautioned. If it happens too often, it's air.

Squawks from the provinces that performers had injected blue material into their routine is the cause for the close check-up.

CHEVALIER AT PALACE OR MOSS' ON SUNDAYS

Maurice Chevalier may play a week in vaude at the R-K-O Palace, New York, before going back to talker work for Paramount's "The Smiling Lieutenant." Start on the picture is set for Feb. 1 at Astoria, L. I.

An alternative Broadway stage appearance for the Frenchman may be a Sunday night concert at B. S. Moss' Broadway. It will be the Palace or Broadway or neither, Chevalier hasn't time for both before the film job.

Chevalier was submitted direct for the R-K-O Palace booking and represented in both by his manager, Tom Hearn. Up to yesterday (20) the Palace discussion hadn't reached the salary stage.

Negro Breadline on Pay-as-Leave Basis

There's a bread line for colored show people in Harlem, entirely different from any other in all New York. Any Negro either in the legit, vaude or screen biz can drop in, have a meal and leave whatever he can afford. If he has nothing, that's o.k., too. Those who really have the price are expected to pay accordingly and all receipts go to the fund for the next meals.

The feeding is being done daily at the Florence Mills Association house at 115 West 131st street, which is also supplying free beds to those unable to pay for a night's lodging.

From 90 to 100 professionals are being fed between 6 to 8 p. m. with unemployed Negroes sitting down at the same time. Beneficiaries are expected to give support when they get work, to keep the work going along.

ANN SEYMOUR
with HARRY SEYMOUR

"The bill is topped by Ann Seymour, whose sparkling personality is well known in Milwaukee. Her spirited songs and lovely appearance goes over big." Wisconsin "News," Jan. 5, 1931.

Headlining R-K-O, 1930-1931

CRUCIFIX WILLIE IS STOOLING NO MORE

Crucifix Willie is out. No more will indie vaude row have to wonder if they will have their houses when they wake up in the morning. Crucifix tore up the turf while he lasted. House after house he stole away from the other indie bookers and delivered safely to his master.

His master eased Willie out last week. Too much publicity, the answer. Willie was bringing indie row a bad name. The boys were squawking. Besides Willie was caught red handed looking into the indie agents black books while they were out to lunch.

Crucifix, who knows and sees all, was peeking to get a line on the salaries the agents were getting for their acts from other bookers. It would have been a big Crucifix in Willie's hat if he could deliver to his master such valued info.

But Willie got caught by one of the agent boys. The news spread and the agents were kicking. Some told Willie's master they would submit no more acts to him with Willie around. So Willie scrammed.

Gordon's Doctoring of R-K-O Units Experimental Via Suggestions

Real Zero Cracks

Saranac Lake, N. Y., Jan. 20.

Below zero weather and the boys still wisecracking.

Dick Kuni says "the reason I am here is TB (Taking Bows)."

"Happy" Benway, whose brother faces an operation in the Chelsea Naval Hospital, with Hap hoping "the cut will be smaller than it is in vaude."

Benway's brother is one of the team of Benoit and LaPoint.

NO CONTRACT IF RKO CLEAN-UP NOT OBEYED

The action of the R-K-O booking dept. in holding up contracts for several acts until they clean up their present objectionable material, has stuck a kayo on a great many actors' chins that figured the announced cleanup of material campaign was the same old bologny.

Several desirable acts, with routes awaiting them, are being held up until they purge their turns of the off color gags objected to by the bookers, house managers or the special and secret censors. As soon as these acts remove the blue they will be given the papers.

All sorts of wires and letters have been written in to the booking office from acts about cutting their routines. After the acts realize the office means business in this cleanup, they never miss the deleted material.

Irene's WB Week

Irene Franklin engaged by Warners for one week, at the Mastbaum, Philadelphia.

It is the week of Jan. 30.

Max Gordon's doctoring of R-K-O 4-act intact vaude shows while playing their first four weeks in and around New York is experimental. Gordon's time is limited to but a month for the try. If R-K-O wishes to proceed with the Gordon idea, it will pass to Clarke Robinson, who is Gordon's aid in the improvement work at present.

Gordon is devoting himself for the month without salary. Robinson started likewise, but R-K-O likely will place Robinson upon a salary basis this week. Gordon's attitude on the salary subject is that as an associate (agent) of R-K-O he prefers his own efforts shall be a good will contribution, since he is limited on time and cannot well continue, owing to his agency and production interests.

Just now Gordon and Robinson are looking at the units as formed and making suggestions. The latter are mostly in way of production for the acts. The real objective is to see if the R-K-O vaud units can get away from the stereotyped mode of presentation that has endured for so many years as the variety formula.

Splitting Cost

The first turn Gordon gave attention to was acrobatic. The act was performing its meritorious turn in a perfunctory style. Gordon's suggestion was a circus back drop with the principal to appear as a clown.

(Continued on Page 40)

Goebel Landed Twice; For the Mann Act and Sings Behind Bars

Dallas, Jan. 20.

Goebel Reeves first tried vaude, then radio, as songbird, but last week did better writing and singing ballads for local jailbirds.

He teamed with Jimmy Rogers for an act for the sticks, but turn blew up and Reeves tried the air stuff, with better results.

He landed an NBC contract but about that time a femme got mixed in and Federal dicks nosed for him. Reeves was arrested here and charged with violation of Mann act, the charge having been filed in New York.

As consolation, though, Reeves crashed some good publicity by writing coupla songs behind the bars.

Vaude Chills Shuberts After Late Try in Two Towns for Two Weeks

Shuberts are cold on the vaudeville proposition. Their recent and revived attempt, one of many in the past year, flopped before it started. It wasn't motived by any thought of really getting into the vaude swim or of bettering the vaude business by the Shubert presence, just an effort to keep some theatres from going dark and put some contract workers to work for their money.

Theatres' squawk was that no Shubert shows or bookings were in sight. The acts would have to be spotted elsewhere or paid anyway.

When starting the last vaude try the Shuberts were reported as having about 25 contract people on hand, waiting for work and salaries or the salaries only. The legit realtors' idea was to lay out seven or eight straight variety bills composed of acts to which they were obligated and non-contract names from the outside.

Two Plenty

Results with the two straight vaude shows played, one in Brooklyn and the other in Newark, caused the Shuberts to call off further activity in that line.

The Brooklyn bill, co-headlined by Norma Terris, Jack Pearl and Harry Richman, drew $22,000 for New Year's week at the Majestic at $2 top. New Year's eve gross at $3 top got $7,800 of that amount.

Out of the week's gross the three headliners on the gamble drew $2,700 apiece. At that rate they took cuts from their regular vaude salaries of asking prices.

Shuberts' proposed vaude bill for a week in Boston has fallen through with the rest.

George Jessel and Fannie Brice were offered a Shubert opener proposition when the "Sweet and Low" notice went up, but wouldn't listen.

Grady Nails Swanstrom As Not So Hot Actor

"I wouldn't hire him as an actor. He's lousy."

Such was Billy Grady's testimony regarding Arthur Swanstrom in Municipal Court, New York, last week. Grady was a character witness for Swanstrom in the latter's suit for $675 against John Schultz, agent. Judge Bissell reserved decision.

Swanstrom testified Schultz engaged him to write the introduction for and play in two Pathe shorts. When engaged, Swanstrom declared, he arranged with Schultz to set whatever salary he (Schultz) believed was called for.

When payoff time arrived Schultz tendered Swanstrom $200, or $100 for each picture. The actor refused to accept Schultz' offer and filed suit for $675 as the minimum he believed his services were worth.

Mental Scientist Thinks Himself Out of Cal.

San Francisco, Jan. 20.

"Allistro," billing himself as "eminent mental scientist" at a large neighborhood picture house here last week, failed to convince the state medical board that he was on the up-and-up.

They cut short his engagement by obtaining a warrant charging him with violating the state medical act.

Allistro is said to be a former vaude performer. He was sentenced to six months in jail, but was given a suspended sentence on his promise to cancel all engagements and leave the state.

JACK WHITE KILLED DAY AFTER DIVORCE

Chicago, Jan. 20.

Dec. 31, the local courts handed down a decision granting Jack White a divorce from his nite club entertaining wife, Virginia White. Next day White was killed in a New Year's Day auto smash.

Leo Weisskopf also attended to the divorce details of Eric Zachrison, known to New York and Chicago nite clubs as Eric Saxon. Saxon charged that his wife, Singne, whom he married in New York in March, 1927, had refused to follow him to his new job in Chicago in April, 1928. That, legally, is being accepted as desertion.

Helen Daly Marrying

Helen Daly, Charlie Freeman's secretary, and John Hickey, agent, will be married tomorrow (22) in New York. It's the first leap for both.

Hickey, formerly on the Keith's booking staff, is now an R-K-O agent with the Bart McHugh office.

Max Hayes Ill

Max Hayes, the dialog director for Paramount shorts, was taken direct to Mt. Sinai hospital, New York, from the boat upon arriving from Europe last week. He was stricken with penumonia three days before landing.

Hayes went abroad two months ago to supervise at Par's Paris studio.

F. & M. Continuous Route With but Few Days Off for Traveling

Not a day's layoff on the Fanchon & Marco route, other than an exceptionally small interlude caused by travel between a few points. Where fully a week or so L. O. was imperative heretofore, the route has been tightened.

Coming east is a day's travel between Milwaukee and Detroit; another train day between Washington and Atlanta; another day between Atlanta and Louisville.

Going west two days on the train between Louisville and St. Louis, the latter the last stand between the east and west connections.

New England for F & M bookings is now consecutively connected, the shows going from Hartford to New Haven to Bridgeport to Brooklyn.

Twins Ask Freedom

(Continued from page 39)

money which they earned. They claim they were never permitted to be with other persons without either Rothbaum or his wife present.

All of the money they have earned has been invested or is held in Rothbaum's name, the twins claim, including a fine home in San Antonio, several lots in San Antonio, $5,000 in General Motors stock, $5,000 in Central of Georgia railway bonds, bank deposits in San Antonio and securities deposited in New York.

Case on Trial

San Antonio, Jan. 20.

Money is the pet aversion of Daisey and Violet Hilton, San Antonio Siamese Twins, it would seem from testimony offered by Meyer Meyers, nee Rothbaum, their manager, against whom the twins are seeking a receivership and an accounting in district court here. Hearing began yesterday (19) with S. R. O. sign out early and plenty of laughs. Martin Arnold, twins' attorney, put Meyers on stand for a lengthy panning. It developed Myers is almost totally ignorant of his financial affairs, but that he spent $100,000 in educating the twins. All of his financial matters are handled by Herman Klein of the Trade Bank of New York, he said. The twins earned $132,000 in one season on the Orpheum circuit, which went to Myers and 10% to the William Morris agency. The $150,000 home here was deserted by the girls, who went to a friend's apartment when the suit was entered. A 300-acre farm and $340,000 in bonds in New York are all in Meyers' name, it was brought out.

When Myers, who obtained removal of disabilities of girls in 1925 so that "they could sign their own contracts," his final report in probate court here of his guardianship, he stated that there was on hand $36,142 left out of $79,390, which had come into his possession since the guardianship became effective. He said his bookkeeper in New York could probably tell what became of the balance.

Myers admitted the girls did not get the money.

"They always told me they did not need money and that they wanted for nothing and knew of nothing on which to spend it. There was no use of giving it to them, just to let them throw it around," he stated. Myers said he could not tell the exact sum he had invested in securities nor could he give the names of them. On the stand he offered to give certain securities to Arnold.

On mention of certain stocks the manager said, "They're no good, you can have them." This drew the biggest laugh from the crowd, the majority of whom were housewives.

Hearing seems to be biggest draw in town with the dailies going strong for it. Plaintiffs and defendants very obliging about pictures and have been posed together.

Case is continued.

New Act in Unit

Neville Fleeson and Sibylla Bowhan, new act, were taken out of their next-to-closing spot at the 86th Street, New York, Wednesday (14) and rushed to St. Louis, where they opened Friday (16) with the four-act R-K-O unit touring that territory.

They were replaced by Ada Brown.

Abramson Suing L & L For $25,000 and %

Nat Abramson has started action against Lyons and Lyons, seeking $25,000 on the grounds of alleged breach of contract. He also seeks an accounting. Abramson specializes in club bookings. He formerly conducted his own office under the name of Bramson, but last summer merged with Lyons and Lyons.

Recently Abramson fell out with the Lyons brothers after collecting $3,000 for a show he booked and tieing up $7,000 due the firm from other club affairs. Arthur Lyons threatened suit for $11,000 at the time and stated Abramson had no right to make collections. Abramson declared he had such right under the contract with the firm and defended his action by alleging acts and musicians he booked had not been paid off by the office.

Abramson further averred he offered to turn over the money collected, provided it be promptly paid the acts. Lyons and Lyons were said to have refused. Understood that Abramson received a drawing account to be charged against 50% of the club bookings and 25% of the Lyons and Lyons profits otherwise. After the argument Abramson quit the Lyons and Lyons office.

Local Names Policy To Boost L. A. Par

Hollywood, Jan. 20.

To allow for the added cost of Earl Burtnett's Biltmore hotel orchestra, which plays a week at the Paramount, L. A., Jan. 29, the regular Publix unit coming in from Minneapolis will be hooverized. Frances Shelley, Three Blue Blazers and other specialists will be shifted from Minn. to Denver and not brought out here.

Jack Partington is booking extra specialties for the local Par in order to jack it up. Burtnett's band may be followed by other local favorites.

NEW ACTS

Evelyn Hoey.
Castle Trio, skating.
La Novia Revue (11).
Al Johnson and Girls (formerly Musical Johnsons).
Patricia Salmon.
Floyd and Brice, 2-act.
Morris and Evans (2), formerly Morris and Shaw.
Desmond and Earle (2), formerly Desmond and Sully.
Park and Clifford (2), acrobatic.
Drohan and Dupree, 2-act.
Vallee and Chambers, 2-act.
Jimmy Morgan and Emmett Gilfoyle (Jim and Betty Morgan and Gilfoyle and Lang), 2-act.
Dannie and Eddie, colored roller skaters.
Flynn and Ayers (2), formerly Flynn and Mack.
Al and Sid Reece, 2-act.
Mary Hunt, single.
George Mayo and Co. (4), formerly Bobbe and Mayo.
Bixon Herbert, 4-people comedy.
Bernie, Roy and Walker, 3-people, singing and comedy.
Curley Burns and Co., 2-act.
Pierott Minstrels (5).
Herb Ashley and Dave Thursby, 2-act.
Agreenoff's Revue Comique, 8-people flash.
Gloria Lee.
Pick and Pat.
Hector and Pals.
Walter Scanlon.
Carsons Revels.
Faber and Wells.
Three Lario Brothers.
Goldino Siamese Twins.
Wiest and Stanton.
Powers and Wallace.
Bob Brandies.
Dance Tales.
Dave Kramer and Jeannie.
Webb and Douglas.
Solly Ward.
Gordon, King, Morgan and Co.
Bald and Cooper.
Pilcer, Douglas and Co.
Joe Morris and Dan Evans, two-act.

Wiest-Stanton Reunion

George Wiest and Ray Stanton are together again after a separation of several years.

They open at Loew's State Jan. 24.

Milwaukee with 10 Stands Leading West Vaude Town

Chicago, Jan. 20.

Fox is pushing into vaude rapidly in the midwest. Where three weeks ago their midwest situation was without a single flesh spot, next week will find them with 10 houses enrolled in the variety columns.

With seven houses already on the Fanchon and Marco books, penciled in through the Schallman office here, this week-end sees these additional theatres coming to life: the Tower, Paradise and Oriental, in Milwaukee.

Milwaukee now is far ahead of any city in the entire midwest on the number of houses returned to stage entertainment, with R-K-O, Warner, Fox and indie theatres presenting flesh.

Loew Stage Shows Affect Rochester Theatre Map

Rochester, Jan. 20.

New stage shows at Loew's Rochester continue big at 50 cents top. Second week bettered the first.

The Eastman, and other straight film houses, have been hit while the Palace, R-K-O vaude, holds up fairly, although also affected.

Future policy of the Eastman is in the air. Publix has house contract which still has eight years to run. Plan to install orchestra and name acts as policy still in air, though Helen Kane comes in Jan. 23.

Gordon's Doctoring

(Continued from page 39)

This change was immediately adopted. Other improvements have been along similar lines.

It's understood that neither Gordon nor Robinson is fooling around with material nor attempting to rewrite acts. Their sole purpose appears to be to heighten the appearance of the acts and the show.

Added production expense as suggested by the act-directors is understood to be a mutual arrangement between the circuit and the turns, whereby the circuit will advance the cost, perhaps standing a part of it. If the turns wish to retain the added production given to it at the expiration of the route, they may pay the full cost through weekly installments while playing the R-K-O time.

Expert backgrounding of R-K-O acts has not been attempted in some years.

Vaude at Knoxville

Knoxville, Tenn., Jan. 20.

Another try at vaudeville will be made at the Tennessee (Publix main house). Bookings will be from William Morris with bills last half on alternate weeks only.

First show opens Jan. 29.

The Boys Near a Break

By Joe Laurie, Jr.

Hello Frankie. I see you got my phone call okay. Well, let's hop in the tube and I'll tell you all about it.

Gee, Ernie, I came near not gettin' your call. You see, me and Aggie live in one of them remodeled houses and the phone is downstairs. And it's a case of whoever happens to be around when it rings answers it and calls the party to the phone. An old guy that is an extra in the pictures has his room right next to the phone. He answers nearly all the calls 'cause the poor old guy thinks every time the phone rings it's for him. Well, the old man gets your message so he goes downstairs and rings our bell three times, which means it's a call for us. Aggie is out and I'm round the corner gettin' some cigs. When nobody comes down the old guy thinks maybe the bell is outa order so he climbs three flights to tell us because he knows it's a job for me, but he sees we're not at home. So he goes down to his room and keeps the door open which we gotta pass to go upstairs, thinkin' he'll see us when we come in and tell us. I comes in and when I see the old guy sleepin' in his chair at the door I kinda tip-toes easy like so I wouldn't wake him.

It's a lucky thing that Aggie was drinkin' 'cause when she comes in she kinda stumbles and falls a coupla steps which woke up the old man and when he sees Aggie he tells her that you called and said for me to bring down my keyster and meet you at the Hudson Tubes this mornin'.

You know Ida, that stenographer in Jackson's office that's kinda stuck on me? She was on the lookout for the first open' and when this disappointment came along for the Gem in Jersey City, she gets ahold of me. I promised her I'd take her out to lunch in one of them Chinese places. She likes to dance. So if everything goes okay with us I'll take her out and me and you can split the expense. It's good to be in with them dames, they can do a lot for us.

Where did you say we play?

The Gem, Jersey City, three a day and they tell me it's a nice audience.

How much for the two days?

Now don't fall over when I tell you. Fifteen bucks, and Jackson said he was stretchin' a point for us. We're replacin' a big act that was only goin' to get twelve.

Is that net?

Owing 5%

No, I gotta give 5% to a guy that happened to be in the office when Jackson was talkin' to me. He said he was an agent. I saw he was a chisler right away. He whispered to me he got the date for us. I felt like crackin' him one on the beak but I sees he is in pretty good with Jackson 'cause he lets him look over the books, so I figure there's no use gettin' in wrong, so I let it go. We'll just owe it to him.

What time is rehearsal?

Eleven o'clock. Just gives us about enough time to get there. Here's our station.

They got the names all spelt wrong. They got Frink and Ernest instead of Frank and Ernest...and look at that billin', "In Old and New Southern Melodies." What do they think we do, a singin' act?

It's only two days, let it go. I brought some old pictures of mine and an old partner of mine. They won't know the difference.

They run five acts and I don't know one name, do you?

No, never heard of 'em. I guess they're all break-in acts. Let's scram around to rehearsal and see when we're on. Did you tell Jackson we're a next-to-closin' act?

Sure. He couldn't tell me the exact spot we got, but he said every spot was good on the bill 'cause the audience comes in early and every act gets a good crack at 'em.

Big Time

Good morning, men. We're Frank and Earnest, those two boys. Where do we dress?

Number nine? What floor is that on? Oh, the dressin's rooms are all in the basement? Okay. What time is rehearsal?

Right now? Fine. How many pieces, Frankie?

Four. Piano, violin, cornet and drums.

Regular sympathy orchestra, eh? You sure we didn't get into the Roxy by mistake?

Oh, what's the use of kicking; we're only here to break some junk in. I can imagine how our music is gonna sound with these backyard guys playin' it.

I guess we're the last one here, eh, professor?

We are? Well, we ain't got much stuff. We'll be through in a few minutes. Now you play the opening first introduction piano second forte, and when we get on die down. We do about five minutes of talk, then on cue "Okay, professor," you go into "Black Hips," one and three. I sing the verse and chorus and dance the other two, so keep it down so they can hear the taps. Then we do some more gab, and when I hit him over the head with my cane you sequie into "Laughin' with a Broken Heart." We do a parody on it. Keep on playin' the introduction of the next number good and forte, and on the nod we'll pick it up. Watch us kinda close because we're breakin' in some stuff, see? Thanks.

Don't get nervous, Frankie. We'll be okay.

Say, Ernie, I never get nervous, but let's go over the routine in the dressin' room before we go on. Aggie is comin' over tonight to catch the act. She's a good trouper and knows what it's all about.

Yeh, I got some friends of mine comin', too. You gotta see an act from the front to judge how the stuff is.

They say there's a lot of kids in for the matinee. So don't let it worry you if we don't get the laughs on the nifties. Hello, Max, what are you doin' here. I didn't see you billed.

I'm breakin' in some new stuff with a girl, and I'm here under a phony name.

Double Catch

Fine. Meet my new partner, Ernie. You know, Aggie and me are split only in a business way. But we're still together domestically. Say, Max, if you get a chance to run out front and catch us we'd be much obliged. And we can do the same for you. Do you know a joint to eat around here?

Yeh, the Bye-Bye Lunch—nice meal for 40. And if you guys want a little booze there's a place right behind the theatre. Just tell 'em you're from the Gem and it'll be okay. Good beer.

Say, you fellers haven't much time. The bill just came back and you're on second.

Can you beat that? Oh, well, we're only here to break in some stuff. That is all, Malarkey. See you later, Max.

BLEDSOE AT PALLADIUM

Jules Bledsoe, the colored baritone, goes to London for two vaude weeks at the Palladium.

He opens April 27.

Vaude at Portland, Me., Sends Up RKO Gross $4,000 Weekly—Red to Black

Portland, Me., Jan. 20.

Though vaude was but lately added to the picture policy at the local R-K-O Keith's, that house has gone from red to black.

Previously Keith's had been showing the red with its pictures only, and before that with pictures and a stage band show.

In its losing weeks the local R-K-O house is said to not have gone below a $1,000 weekly loss any week, and sometimes somewhat higher. The turn came when a four-act vaude bill was added, following the withdrawal of the stage band show and after a few weeks' lapse with pictures only.

Now Keith's is earning a net at least of $500 or $1,000 a week, without the exact figures available. It is known that the cost of the vaude reaches around $1,200 weekly. That with the stage hands and musicians run the extra cost of the vaude to the theatre of about $2,000 a week.

This would indicate that Keith's has increased its gross at least $4,000 weekly with the vaude installation.

At present, Keith's is without local opposition on the stage. Publix abandoned its stage presentation shows here some weeks ago, playing a straight picture program.

ILL AND INJURED

Ruth Farley Bruder, organist at the B. & K. Norshore, Chicago, and wife of the manager of that theatre, was injured in an auto accident last week.

Danny Murphy, after breakdown, convalescing at his home, 1723 Townsend avenue, New York.

Mrs. Sam Dody (Lewis and Dody) recovering from injuries sustained last month in an auto accident.

Thomas B. Lothian, manager, Colonial theatre, Boston, and wife, who have both been quite ill, have recovered.

Tom McElhany, McElhany-Malakoff Players, Poughkeepsie, N. Y., seriously ill from a tooth infection.

Joe Bickerton ill at Roosevelt hospital, New York.

Gerald Mannes, vaude producer, ill of flu at his home in Brooklyn.

Eddie Hill, vaude, at French hospital, New York, with pneumonia.

William Stephens, who last week severed with the Sidney Phillips office, now with the Edward Davidow agency.

Sol Turek has booked the Albertina Rasch Ballet for its first Loew tour. It starts Jan. 31.

F-WC Answering Flesh Demand at Two Houses by Bicycling Acts

Los Angeles, Jan. 20.

What may lead to a new way of playing "flesh" in picture houses, not only here but in other parts of the country, is to be tried by Fox-stage show double between two theatres.

It's an idea similar to the bus tours of small indies in the old vaude days, with shows making one night stand. It is brought up to date, through the demand for "flesh" and an attempt to meet it without running up too much overread.

Fox-West Coast has picked the Egyptian, Hollywood, formerly a two-a-day, and the Boulevard, first run neighborhood, for the experiment. If successful the policy may be undertaken elsewhere.

Show to double between the theatres will consist of Jules Buffano, m. c. and orchestra conductor, with his own band and specialty acts to be booked weekly by Fanchon & Marco.

Buffano's band and acts, will play two shows nightly at the Egyptian and one at the Boulevard starting Thursday (22). Picture in both houses is run off twice with scale 65c at the Egyptian and 50c at the Boulevard. Flesh will do one show ahead of first picture showing at the Egyptian, go to the Boulevard in a bus to do a show between pictures and double back to the former house to top the last screening of the feature.

Gene Kelly, vaude agent, is now with the Pincus & Peyser offices.

BOB CARNEY

and

JEAN CARR

are presenting new comedy and as much of their old act as they can remember.

AT

LOEW'S STATE

NEW YORK

THIS WEEK (JAN. 17)

P. S. Just completed run in "GOOD NEWS" playing principal comedy role. Wrote and starred in 15 shorts for Pathe.

Direction
LEDDY & SMITH

1ST EASTERN 4-ACT RKO INTACT UNIT FOR FEB. 7

Week of Feb. 7, starting at Cincinnati, R-K-O will try an intact vaude show, playing the seven weeks on Bill Howard's books. They are Cincy, Chicago, Cleveland, Youngstown, Buffalo, Toronto and Boston. The bill has Larry Rich, Marion Sunshine, Living Jewels and a flock of Larry Rich's stooges.

The same exploitation will be used as provided for the western intact units.

Whether the first eastern R-K-O unit booking will be carried out on Howard's books in the future is problematical. The first one is experimental.

Balto's Temp Big Timer Stopped By Legit Shows

Baltimore, Jan. 20.

Maryland theatre playing R-K-O vaude for two weeks, will continue for this week only, according to Fred Schanberger. He says that although vaude is doing business in his house, he must, through his arrangements with the Shubert office, play the next month of legit shows starting next week with "Up Pops the Devil."

The original team of Moran and Mack, reunited, is booked by Schanberger as his headliner for this week.

Eight acts, two shows a day, and no pictures at the Maryland.

Loew's Replacements

Replacements in Loew deluxe units are "Dream Garden," in Rochester Jan. 23, Nell Kelly and "Pansy," horse replacing Trixi Friganza.

Change holds good for Syracuse "Odds and Ends," Rochester Feb. 20, and Syracuse following.

Walter Dare Wahl replaced by an act yet to be selected. Emil Boreo replaces Coscia and Verdi in Columbus this week, Coscia and Verdi go to the "Knick Knacks" unit in Cleveland Jan. 23.

Locals for Week

R-K-O Fordham, Bronx, for the week of Jan. 24, will only play four acts each half instead of the usual 5.

Local amateur act, "Fordham Flashes," composed of talent from around the theatre is being readied by the house to take the place of the other act for that week.

2 F. & M. Reps Out

Two of the vet traveling reps for the Fanchon & Marco offices are no longer attached. Earl Simmons, covering the east and Leo Blanch, handling the midwest, have resigned.

Simmons for a long time was in New York. He did much of the placing of people for the F. & M. Ideas.

BILL CUT 1 ACT

Hamilton, New York, Playing Six Turns on Each Split

After vacillating back and forth on a fixed policy for the R-K-O Hamilton, New York, the booking depart. has decided starting Jan. 24 the house will play six acts instead of 7 on each split.

The extra three acts on Monday and Friday, as at present, will be discontinued.

According to R-K-O, the seven-act show has been too long for neighborhood consumption.

No provision is being made at present to shift the extra three acts to some other house.

One Indie Vaude Date Left in L. A., 50 Agents Scram

Los Angeles, Jan. 20.

With the holidays gone and the vaude agents here facing an unpromising season, a number are getting ready to pull stakes and hop into some other line of business.

Million Dollar vaudfilm, switched to straight pictures last week, leaving the Hippodrome, booked by the Bert Levey office, the only indie vaude house in town. Outside of the clubs, which aside from New Year's Eve festivities have been off entertainment, there is nothing substantial left for the bookers.

R-K-O office, with the cream of the club business, has been out after the Coast auto shows and has sold San Francisco on a style show as an added attraction. Other auto shows along the Coast are interested in the fashion display and it may be routed through the north for three or four weeks.

Acts Aired from Presentations For Loew's Say They're Paid Short

5-DAILY SATURDAYS AT PALACE, CHICAGO

Chicago, Jan. 20.

Palace, R-K-O's Loop vaudfilmer, will try five shows on Saturdays, starting Jan. 31.

The five-a-day each Saturday goes for acts also, with the house to attempt getting in that number of full performances for the one day weekly.

Chicago theatres, Publix downtown presentation stand, does five daily over the week end. Palace recently went to four Saturdays and Sundays. Its week day policy is three-a-day.

Report Too Graphic

Hollywood, Jan. 20.

Ben Serkowich, on R-K-O promotion, wished himself into a tough assignment on reporting from Seattle that conditions in the northwest were bad. As a result of his report, Serkowich has been instructed by his New York office to return there from Los Angeles and go to it.

Serkowich goes east from the northwest.

Bronx Mgr. Out

Raymond Elder, manager of the R-K-O Royal, Bronx, is out. He was hired about six years ago by the late E. F. Albee when the theatre was a loser at the rate of about $50,000 annually. For the past four or five years the house has been showing a weekly profit, it is said, of $1,500 or more.

Charles Eagle has replaced Elder.

Loew's presentation production department's canceling of acts after the opening performance without paying off for the full week, in violation of its own artist's contract, has started a landslide of squawks from acts in the direction of the circuit's booking office.

To date it has been left to the agents and the acts own representatives to ward off complaints or stop them from going direct to Loew's. The agents say they are willing to "take the slap" for Loew's in order to avoid affecting their status as privileged act salesmen.

Loew's booking contract for the 11-week picture house route is for the opening week, with the remaining 10 weeks optional on Loew's part. In guaranteeing the first week's work, the contract is held to warrant payment of that full salary in any event.

On numerous occasions acts are not considered suitable for the units spotted in after the first or second show, and the Loew production department pulls them out to substitute with better suited turns. The unit's opening week is at the Capitol, New York. It's common to see important changes in the talent after opening performances on Friday.

Complaint of the acts is not over the cancellations, but over the pro rata salaries for number of shows actually played, instead of the week's salary called for in the contract.

Customary booking office story is told the acts when cancelled. Usually they are advised to accept the terms on chances they'll be placed in a later unit. Many of the acts are still waiting for later units. Their agents do the alibiing on Loew's behalf.

UNION THEATRES OF AUSTRALIA

Sydney, Dec. 10, 1930.

SCOTT SAUNDERS,
N. V. A. CLUB,
NEW YORK CITY

Dear Scott,

Somewhere I read that you would be in America till February and then return to England. . . . From all accounts you have done wonderfully well. Here's congratulations and regards to the wife and twins from Aussie.

VAUDEVILLE IS ON THE UPGRADE HERE. Not the old-fashioned eight acts, but good stuff in Picture Houses. . . . We are offering ten weeks in thirteen, but in **YOUR CASE COULD DO BETTER.**

Would be delighted to hear from you when time permits, even if you cannot see your way clear to play Australia, but if there is any sentimental attraction in this end of the world and you would LIKE TO COME BACK. When thinking of the salary forget you're Scotch and remember the old song "Touch the Harp Gently, My Pretty Louise"—and the more gently you touch it the more delighted we will be to have you amongst us once again. Kind personal regards.

Yours sincerely,

JACK MUSGROVE

TRIXIE FRIGANZA

OPENS AT R-K-O ALBEE THEATRE, CINCINNATI

WEEK OF JANUARY 24

BOOKED SOLID UNTIL NOVEMBER

Personal Management CHAS. H. ALLEN, M. S. Bentham Office

Inside Stuff—Vaude

Walter Winchell had a tempestuous week at the New York Palace (R-K-O). While his $3,500 salary was an enticer, the columnist really seized the chance to reappear in vaude, in part defense of his past as an actor. As an actor he has been called a hoofer and also lousy. At the Palace Winchell didn't prove either. He danced but sparingly and used good judgment in never appearing alone upon the stage, always working with someone on the bill, principally Harry Richman. He finished the week minus his voice, with plenty of black and blue marks on him, from the rough stuff in each show.

Winchell was best pleased when he received a note from Arthur Willi, the Palace booker, informing him the Palace house record for the week end had been broken, and expressing regret Winchell would not hold over. Winchell thought one week was safety and enough, as he had gotten over. He was offered other R-K-O metropolitan time, also the mid-west houses, but couldn't accept. The chief teller may return to the Palace at some future date, but probably at not less than $5,000.

Last week's booking was made direct by the Palace with Winchell. Charlie Morrison, the agent who had first submitted Winchell for the Palace some three months ago, when the Palace wouldn't pay the salary, was cut out by both the booking office and Winchell on last week's booking. That wasn't so hot.

During the Winchell week any number of stage names went up on the platform to kid or be kidded. Sunday night was big in that way with Texas Guinan and Jimmy Durante among those present. Richman and Durante had a side passage that was smoothed over, with Durante and Tex then in their orchestra seats bantering one another. Later both went upon the stage and Tex was manhandled, to an extent they finally had to place Peggy Joyce's sable coat around her, so Tex could reach a dressing room and adjust her clothes.

The Winchell week was pretty close to the Eddie Cantor record at the Palace. Eddie had had the New Year's holiday week and the Cantor's $45,600 for the Palace in one week will probably stand for years.

Singing headliner needed some songs. A song writer had the songs and needed money for a hardboiled landlady. Singer and writer met. Singer liked his songs. The writer demanded royalty each week, around 25 smackers. Too much, says the singer. They go to a lawyer, mutual friend who gets the boys together on dough. It's $7.50 per. They ask for an agreement to be drawn up by the lawyer who agrees. Days later but no agreement and the dough waiting writer, asks the lawyer why. The lawyer says his fee is $100. It would take months at his royalty to pay off. Singer won't pay it. Everything cold.

Singer and writer meet on the street days later. They sign their own paper. The lawyer is out but the landlady is singing through her halls.

Indications are that stage shows will have to go back into the Orpheums in L. A. and S. F. despite the R-K-O home office's advices to the local managers that the added UA product, along with the Radio and Columbia pictures, should be able to carry things along sans a vaude show. Local conditions are such that only the extra trimmings bring 'em downtown as they are becoming more and more in the habit of patronizing the neighborhood houses.

It's only a matter of two or three weeks on the timeliness of the film product and it's a vast difference in scales if they go around the corner to their neighborhood theatre. Furthermore, L. A. and 'Frisco, being what they are geographically, going downtown to theatres involves an added expense of parking the family boiler.

When the late Abe Friedman became reconciled to the fact that he couldn't possibly get well, he made his wife promise she would continue his vaude agency.

Mrs. Friedman, known professionally as Belle Mann, appearing on the NBC system and making Victor records, said she would carry out Abe's wish.

All the acts on Abe's books when told about his request, assured Miss Mann they would not ask for an agency release.

When Abe went to the Jewish Memorial Hospital in Brooklyn for an operation which he thought would enable him to return to his business a well man, he was not told the worst. He died shortly after the operation.

Pop Cameron of the former Four Camerons, vaude act, is in New York for the Motor Boat Show. He attends it every year. Pop says his daughter Cammie has left the stage for a 13-week contract at $300 weekly to broadcast the Elgin Watch Hour over WMAQ in Chicago. That program is local.

Cammie, since operated for appendicitis, has been unable to dance. Pop says she may be able to do so in the future. Asked what she does on the air he said he didn't know.

Jack Allman is going to find out what happened to his good luck zodiac. He had been working with the late Jimmy Hussey when ill health forced a separation. Then Allman hooked up with other partners only to find the hoodoo still on.

Recently he teamed with Danny Murphy, the former burlesque comic, and the act looked pretty good until Danny collapsed on the stage the other day. Allman once more had to call things off.

Then Allman was laid up last week by the flu.

Bidding against each other has forced some of the club agents to lose former "rich" spots. It appears the condition has forced clubs to do all the cast shaving possible.

One agent assembled a vaude show for a Long Island date in a fraternal society hall. The acts reported at the place but the show was called off by one of the club execs. No chance for any suit and the agent was out the carfare for the acts.

Lulu C. Hunter, formerly in vaude with her "Musical Bugs," is now in business for herself, having the rights on a new style corset. Retiring from show biz about 10 years ago, Miss Hunter studied corsetry and now operates a shop on West 47th street.

Modern Undertakers

(Continued from page 1)

tion, the National Selected Morticians, and the Casket Manufacturers Association. Ernest E. H. Nelson of Chicago was in charge of the session, described as a "Joint Conference on Business Procedure."

According to Mr. Nelson, the funeral profession has kept abreast of all technical and service development, but its business procedure is relatively less advaned.

The gatherings are part of a nationwide movement to bring accounting and merchandising methods up to the level of the funeral director's actual service to the community.

Tellegen's Memoirs

Lou Tellegen's memoirs, "Women Have Been Kind," will be in the book stores Jan. 29. The tome is published by the Vanguard Press and will sell for $3.

Irving Yates
PRODUCTIONS
160 West 46th Street
NEW YORK CITY

Turner Takes Up Booking Matters; Freeman Absent

R-K-O's vaude bookers and staff in New York have been notified to take up all important booking office matters with James H. Turner, assistant to Hiram Brown, during Charlie Freeman's absence. Both Brown and Freeman are away at present.

Before leaving Jan. 9 for a four weeks' ocean cruise, Freeman placed booking office authority with Jimmy Aloz, the contract department head.

Australian Bookings

Los Angeles, Jan. 20.

The Bert Levy Circuit is dickering with Ike Ross' Midgets for a 10-week Australian tour for Union Theatres.

If the deal goes through midgets will sail from San Francisco on the Sonoma April 30. Long Tack Sam, Aero Adagio Four and Selmanoff Trio, already booked, leave on the same boat.

In lieu of the tax slapped on by the Anzacs this deal may now fall through.

R-K-O STAFF CHANGES

Chicago, Jan. 20.

J. William Deubach, formerly in Milwaukee for Fox, has been appointed city manager of that town by R-K-O. He succeeds Howard Kingsmoore, former Loew manager.

Another R-K-O change was made by moving A. M. Roy from Cary, Ill., to the Palace, South Bend, where he replaced Billy Houton. Roy assumed his new job Jan. 18.

Marcus Loew BOOKING AGENCY
General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

NEW YORK "MIRROR," Monday, Jan. 19th
WALTER WINCHELL:
"On Broadway" said:
". . . what vaudeville needs more than anything else right now is talent on the Hope Vernon order. She is at the Hippodrome this week. . . ."
THANKS, WALTER!
Direction: Jack Weiner Agency

WHEN IN MILWAUKEE DROP IN FOR A "HELLO"
BUDDY FISHER "Emceeing Again"
—BRINS' MAJESTIC THEATRE—

ED and JENNIE ROONEY
FEATURED IN
FANCHON and MARCO'S FIRST VAUDEVILLE UNIT

PADEREWSKI OF THE SAXOPHONE
VERNON RATHBURN
and his Quintette of Entertainers, including
MISS HELEN HONAN
THIS WEEK (JAN. 17) NOW APPEARING LOEW'S STATE, NEW YORK

PASQUALI BROTHERS
NOW---Week Jan. 17---R. K. O. PALACE, NEW YORK
Direction WEBER-SIMON AGENCY

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Two men Friday night (16) held up the Ritz theatre, Bronx, and escaped with $69.12. A man identified by Mark Clarkin, ticket seller, as one of the bandits was captured after a chase.

Murrell Finley, show girl, was secretly married New Year's day in Scarsdale, N. Y., to Edward Cronjager, Richard Dix's head cameraman. Dix himself was best man.

George Akerson, former secretary to President Hoover, was formally introduced to executives of the motion picture industry at a luncheon given at the Ritz-Carlton by Adolph Zukor.

Construction work on a 50,000-watt broadcasting plant for WABC of CBS in Wayne township, near Paterson, was started last week.

Civic Repertory theatre is dark, due to bronchitis from which Eva Le Gallienne is suffering.

Radio-Victor Corp. has leased from the Bartholomew Building Corp. nine floors in the 50-story RCA-Victor Building, now being completed at Lexington avenue and 51st street. Term is for 21 years from May 1, 1931, and the annual rental will be $354,480, or $29,540 monthly.

Edmond A. Rieder, husband of Rose Perfect, obtained a divorce in Mexico and married the Baroness Alessi.

Francine Larrimore, starring in "Storm Song" at Washington, was taken seriously ill last week, possibly with pneumonia. She was unable to appear for her performance Thursday night (15). Price of tickets refunded and week's engagement canceled.

Smith College announced plans to join the little motion picture theatre movement. Equipment will make possible exhibition of films.

Robbers entered the winter residence of Sam H. Harris at Palm Beach, Fla., and took jewels and clothing valued at $1,600. Most of the articles stolen was the property of Mr. and Mrs. Dennis F. O'Brien.

Gertrude Dahl, show girl, was yanked out of bed and escorted to Manhattan traffic court, where she was informed she had forgotten to pay a '5 fine for parking New Year's eve. She explained she had sent a friend with the money, but he had fallen down on the job.

Leigh Vaughn, composer, and Mrs. Paula Lecler applied for a marriage license at Greenwich, Conn. Both have been divorced.

On the eve of trial, after nine postponements, Doris Endor, divorced wife of Chick Endor, announced that she had withdrawn her alienation suit against Edna Leedom Doelger for $400,000.

RCA has assembled a plot of more than an acre at Broad, Beaver and New streets, New York, within 200 yards of the Stock Exchange, and intends building a skyscraper on the plot.

Donna Landwehr, of the dance team of Donna and Medrano, is in the Polyclinic Hospital as a result of a unique nose-modeling operation. Surgeon removed a splinter from one of her ribs and grafted it into the bridge of her nose.

Music division of the New York City Federation of Women's Clubs announced the first award of its biennial medal for advancing the cause of music to Samuel L. Rothafel (Roxy).

Mary Pickford arrived in New York Wednesday (14) on her annual shopping tour.

Two opera singers—Bianca Saroya, soprano, and Dimitri Onosrei, tenor—sued the San Carlo Grand Opera Company for $17,500, salary claims.

Margaret Mayo, actress and playwright, complained that a lane which runs up to her residence in Harmon, N. Y., was "infested with unlawful parkers," otherwise romantic petters. Authorities closed the lane.

Cardinal Hayes and Bishop William T. Manning are among the new members of the Citizens' Committee for a Clean Stage, announced John S. Summer, director of the New York Vice Society. Committee is on record as opposing any modification of the Wales act, such as exempting actors from arrest for appearing in plays adjudged indecent.

Mrs. Herbert Satterlee and Mrs. J. Lief Finney will give a tea on Monday afternoon, Jan. 26, at the Colony Club for the benefit of the Actors' Fund of America. Eugenie Leontovich, Sir Guy Standing and Leslie Banks will be the guests of honor.

Lieutenant Governor Lehman was inducted into honorary membership at the anniversary dinner of local 306, Motion Picture Operators' Union of Greater New York, held Saturday night in the Hotel Astor. John J. Dorman, fire commissioner; Sydney R. Kent, Major Albert Warner and Joseph J. Vogel, of Loew's, Inc., also became honorary members, receiving gold union cards.

LOS ANGELES

Mrs. Virginia Corbin, mother of Virginia Lee and Ruth Corbin, actress, is recovering from an attack of pneumonia.

Under a new ruling by the Board of Police Commissioners, taxi dancers must file photographs with the Crime Prevention Division.

Bebe Daniels' eccentric admirer, Albert Holland, was committed to a state hospital for the mentally deficient. He has written love letters to her for the last three years.

Auriol Lee, who has connected with Par, left for England to claim a $35,000 estate left her by the late Sir William Brancker, one of the victims of the R-101 dirigible disaster.

Mae Murray forced Mrs. J. G. Donovan into bankruptcy in an effort to collect $30,000.

Del Andrews, screen director, lost a judgment for $2,834 for injuries sustained by Laura A. Hogue at a house party last April 3.

A kidnapping threat was received Jan. 10 by Carmen Guerrero, 18-year-old Mexican picture actress, in a demand for $1,000. Her three-year-old son was the alternative.

Mitzi Green, 10-year-old screen actress, had her life insured for $1,000,000. Premium amounts to $15,000 annually.

The three children of Robert Slaughter, studio worker, were ejected from their home because Slaughter was $12 behind in his rent. Gene Flournoy, Slaughter's brother-in-law, was threatened by the landlord with a shotgun when he attempted to enter the house.

Suit by the Los Angeles-First National Trust and Savings Bank against Mae Murray for $20,500, has been deferred. The note, originally for $29,000, was given by Miss Murray to Jeanette G. Donovan in July, 1927, and had been assigned to the bank.

Hearing on the suit of Mrs. Ruby Porter Brown against Nacio Herb Brown for money and mutual property assertedly due her, also an increase from $750 to $1,000 monthly alimony. Case has been continued until Feb. 13.

Phil Emery, property man employed at M-G-M, was charged with contributing to the delinquency of Mamie Williams, 17. Hearing set for Jan. 22.

Edwin Martin, picture editor of the Hollywood "News," is laid up with a bruised head as result of an encounter with Hollywood's notorious panhandle bandit. Reaching for two-bits, Martin was slugged by the mugg and awoke later to find all his money gone.

City Prosecutor's office refused to act on the Nixon family quarrel. Mrs. Nixon says her step-daughter, Marion Nixon, locked her out of the house.

Peggy Dawn, film actress, yesterday (15), hailed her former husband, Dr. Daniel Albert Rainboldt, into court for being $800 behind in his alimony.

Harold Lloyd won a curb on the liability of profits on "The Freshman," released in Sept., 1925. Mrs. Sadie Witwer, widow of H. C. Witwer, author, must be satisfied with a share of profits on the picture dating from April, 1926.

Elenor Merry, dancer, lost a suit for $2,769, against Loren Mendell, endurance flyer. Miss Merry sued last year for damages for personal injuries received in an airplane crash Dec. 14, 1929.

Herbert Van Loan, scenarist and playwright, must appear in court Jan. 23, as defendant in a divorce suit. Mrs. Van Loan, former actress, accuses her husband of commanding her to "submit herself to the ordeal of childbirth in an airplane several thousand feet above New York as a means of promoting publicity for himself." She is also suing for $500 per month temporary alimony, $5,000 attorney fees and a share in the community property. Van Loan is suing for a divorce in his cross-complaint.

The Antoinette Kopetsky suit for $100,000 damages against Charles Chaplin, charging piracy of her scenario when he produced "The Circus," was thrown out of court Friday (16), on grounds of insufficient evidence.

R-K-O studios today filed application for a reconsideration of a permit to erect a film laboratory on the Gower street studio grounds. Permit was denied a few weeks ago.

Mrs. Florence Burke, known in films as Florence Gibson, attempted suicide by swallowing poison. Her condition is serious.

CHICAGO

Forsythe theatre, East Chicago, was robbed of $3,300 last week, while the tiny Frolics lost $50 to gunmen.

Posing as dry agents, five bandits forced their way into the Club Alabam, cracked the safe and grabbed $645.

Joe Glazer, former owner of the Sunset cafe, was sued for divorce last week by Dolores Wheeler Glazer. Charges are desertion.

Confession of infidelity said to have been written in the play, "Grounds for Divorce," was the basis of a divorce suit against the playwright, Huntley Chapin, by his wife, Myrtice McLaughlin Chapin. Chapin is suing for the custody of 3-year-old son.

LONDON

Police patrol cars are to be fitted with signs and sirens along New York lines.

Arthur Webb, of the Brothers Webb, musical clowns, died last week. He had been in retirement for two years.

British Instructional Films has sold the 16 mm. rights of its highly successful "Secrets of Nature" shorts to Western Electric.

Sam Eckman, head of Metro-Goldwyn-Mayer, has taken Bernstein's Phoenix theatre for a trade show. First time the new legit house which opened with Coward's "Private Lives," has held a flicker session.

Liquidator has been appointed to Alpha Film Corporation, small indie. Creditors claims amounted to $125,000.

The new Trocodero, Phyl Hyams' latest cinema in South London, seating over 5,000, biggest capacity in town, is playing on average to 15,000 patrons a day, a record for this city.

$10 a Case Enough

(Continued from page 1)

with the times as customers haven't the coin they formerly spilled in a liquid direction.

One of Manhattan's big operators built up a business which afforded him trips to Europe and long stays in Florida. He was making $300,000 a year and promptly spending it. On Jan. 1 he took off his coat and went to work again. He has made a new price schedule calling for a profit of but $10 a case over the actual overhead. Within two weeks he secured more new customers than in the previous six months.

Retail price of rye is now $63 the case and $55 for Scotch. This booze is of the highest grade. It is being sold direct to the customer, eliminating two middlemen.

There is more good liquor in New York at present than since prohibition and the price is about the cheapest. Reason is that most of the chiselers are being cut down.

Previously the system of bootlegging called for a profit of from $30 to $40 a case, but that was for a splitup several ways. With the new system the sales are on a businesslike basis and expectation of the salesmen is that the volume of liquor sold will climb toward former levels.

Six More Houses Quit Mutual Wheel Feb. 14; Stock for Some

Spiegel in Dry Case

Scranton, Jan. 20.

Federal Judge Albert Watson handed down a decision refusing petition of four local defendants in brewery raid case, with orders defense must go to trial, probably at March term.

Harry Spiegel, manager and co-owner of Gaiety, burlesque house here, which has been dark for the past few weeks, is among the defendants. Defendants are charged with conspiracy to violate the prohibition laws.

Seeks Missing Mother

Toronto, Jan. 20.

Mrs. Charles Pusaten, 60 Winchester street, is making an effort to find her mother, Edith Wayne (Mrs. Edith Edwards,) who when she last heard from her was a member of Rose Sydell's "London Belles" burlesque company.

Mrs. Pusaten has not seen her mother since she was four years old. She is now 37.

Mutual Wheel

Weeks of Jan. 17 and 24

Arlington's Revue—Howard, Boston; 24, Plaza, Worcester.
Big Revue — Gayety, Washington; 24, Academy, Pittsburgh.
Dimpled Darlings — Gayety, Boston; 24, Lyric, Bridgeport.
Fine Feathers—Rialto, Chicago; 24, Gayety, Detroit.
Flapper Follies — Fox's Jamaica, New York; 24, Star, Brooklyn.
Flying Dutchman—Gayety, Baltimore; 24, Gayety, Washington.
Frivolities—Lyric, Dayton; 24, Empress, Cincinnati.
Girls from the Follies—Empress, Cincinnati; 24, Garrick, St. Louis.
Girls in Blue—Garrick, St. Louis; 24, Empress, Chicago.
Hi Ho Everybody—Columbia, Cleveland; 24, Hudson, Schenectady.
Jazz Babies—Plaza, Worcester; 24, L. O.
Laffin' Thru — Modern, Providence; 24, Gayety, Brooklyn.
Legs and Laughter—Route 1; 24, Gayety, Baltimore.
Let's Go—Empire, Newark; 24, Orpheum, Paterson.
Novelties of 1930 — Star, Brooklyn; 24, Howard, Boston.
Powder Puff Revue—Hudson, Union City; 24, Trocadero, Philadelphia.
Radium Queens—Trocadero, Philadelphia; 24, Route 1.
Record Breakers—Orpheum, Paterson; 24, Hudson, Union City.
Silk Stocking Revue—Apollo, New York; 24, Fox's Jamaica, New York.
Speed and Sparkle—Hudson, Schenectady; 24, L. O.
Speed Girls—Lyric, Bridgeport; 24, Apollo, New York.
Step Lively Girls—Gayety, Brooklyn; 24, Empire, Newark.
Sugar Babies—Gayety, Detroit; 24, Columbia, Cleveland.
Take a Chance—Academy, Pittsburgh; 24, Lyric, Dayton.
Twentieth Century Girls—Empress, Chicago; 24, Rialto, Chicago.

Cocktail Ban Helps

(Continued from page 2)

turns its attention to the star.

"Did you fly from the coast?" it asks, taking a bite.

The star replies and the press continues the conversation by saying: "Isn't the lobster salad good? Will you pardon me while I get some more."

This spasmodic eating and questioning is tried, but some of the press evidently have heard it is not nice to eat and talk. So it devotes itself to eating only. Either stays in the breadline or else carries a generous plateful to some secluded corner.

The press is kept so busy eating at these buffet affairs that not only has it no time for conversation, but has barely time to imagine a story.

Appetite Plug

There is one remedial step that stars giving publicity luncheons could take. That is to refrain from serving cocktails. Cocktails do not start the ball rolling or put anyone on an intimate conversational basis. They merely wet the press' appetite.

To vindicate the press it must be said that quite a number of its members quietly state they wrote the story of the luncheon before they came to it. "And I said," they state, "that Miss So and So is a most charming and gracious hostess."

With that evidently clear conscience, they turn again to the buffet.

Smith Ballew and orchestra opened at the Villa Vallee last night (20). They will remain there while Rudy Vallee and Connecticut Yankees are on tour.

Another group of Mutual circuit stands have been ordered out of the wheel at dates between now and the middle of February. Where Mutual houses drop they probably will adopt stock policy under Mutual direction.

Fox's Jamaica ends its wheel season Feb. 7 and on the 9th will install stock (Mutual auspices) with John Grant handling the book and Paul Kane staging the numbers.

The Empress, Cincinnati, winds up Feb. 7. So far nothing definite about stock.

The Howard, Boston, closes Feb. 14 and reported stock will follow.

The Garrick, St. Louis, ends its season Feb. 14, with stock now under discussion.

The Orpheum, Paterson, closes Feb. 14 and also a stock probability.

Route No. 1, which includes stands in Allentown, Reading and Lancaster, Pa., drops off Feb. 14. No stock contemplated.

The Gayety, Boston, closed as a Mutual stand Saturday (17) with stock almost certain to follow.

Other closings Jan. 17 were the Lyric, Dayton, O., and the Modern theatre, Providence, R. I.

A show goes out with each house to equalize the remaining time. Up to mid-week the shows to fold had not been designated.

ADDED COMICS TRIED AS NEW WHEEL SHOW PLAN

Harry Steppe, who closed his Mutual show a month ago, is playing special dates for the Mutual as an "extra attraction."

Last week Steppe, with John Grant, the Mutual circuit show fixer, worked in Mutual's "Record Breakers" in Newark and was held over at the same house this week for "Let's Go," also a Mutual.

Steppe and Grant are working in four scenes, a brand new wrinkle for wheel burlesque. They make it easier for the regular comics with the shows.

Syracuse Burlesque Mob Swamps Midnight Gate

Syracuse, Jan. 20.

It took ten cops and five firemen to handle the almost 100% stag audience that descended upon Frank Sardino's Syracuse theatre last week for the second Friday midnight burlesque show.

The original detail of five cops was swamped and at a hurry call from Sardino the added police and firemen were assigned.

Syracuse seats about 2,200. After an extra 600 tickets had been sold, Inspector of Public Assemblies Charles Wilkes ordered the box office closed, but reconsidered when Sardino pointed out that to attempt to do so would be to invite a near-riot. The midnight tariff is two bits.

Sardino, who has sunk $100,000 in the Syracuse in the last three years, was at his wit's end when he seized upon the burlesque idea, and built his troupe around Koo Koo Mahoney as principal comic. The chorus line was picked up locally, so, too, Ginger, shimmy shaker.

With the money coming in, Sardino will supplant his amateurs with a professional tab troupe, "Honeymoon Limited." Ginger and Mahoney will stay on. New outfit moves in from Sioux City, Ia.

Tabs Flop, Stock Back For Columbus Union

Columbus, O., Jan. 20.

Burlesque came back to Columbus at the old Mutual Wheel house, the Lyceum Monday (19) after new co-op union management of the house discovered old style tab shows wouldn't work even at cut prices.

Fred Hurley, stock burlesque producer, brought his "Top Speed Ginger Girls" here for an indefinite stay. Featured is "She." Billy "Boob" Reed is the comic.

Low top of 50 cents for new regime. Union members ready to try anything after having gone through three weeks of tab with each man getting $25.

New Acts

RED GRANGE and Co. (15)
"Spirit of Minstrelsy"
60 Mins.; Two (Special)
Roxy, Peru, Ind.

With 15 people, including Grange and Mrs. George Primrose, this turn flips back the curtain of time for some 1905 soft shoe dancing; slips in a bit of present day vaude about half way through, and closes with a straight afterpiece taken from the days of Dumont. All of it is entertaining.

Playing picture houses exclusively, the offering often works under handicaps, with nine times out of 10 a small stage. This was one of the nine, yet everything moved in a neat fashion.

Throughout all the first part old days are recalled. To say its only so-so vaude is to discoun. what was amusement a few years back. Nevertheless as soon as "Red" and Mrs. Primrose come on and wise crack, after the present day fashion, the turn perks up.

From then on its laughs, with the afterpiece and the five piece orchestra going strong. There is enough dancing and melody, throughout, to make it please the picture house audiences. The settings and the costumes are neat, with the entire cast capable. Some are old, such as Ray Weather and Booth Platt, but they carry their end bravely.

Bit of straight minstrelsy, with Grange au natural and acting as interlocutor piles up plenty of laughs. This goes for the afterpiece also, which dips into the old plantation days.

Grange seems much at home on the boards and presents a good appearance, featuring a smile throughout. He can be heard, and he doesn't sing. Mrs. Primrose helps Grange carry the load.

Tom Powell, of Chicago, pilots the troupe, which is wildcatting into small towns via automobile truck. Advance agent and a full assortment of paper go ahead to steam up the natives that real flesh and blood actors are coming.

It isn't properly classified as a vaude "act," being essentially a road show, but running and selling as vaude. *Loop.*

JOE HERBERT and CO. (6)
Dances and Songs
30 Mins.; Full (Special)
58th St.

Two years ago Herbert was rated a good intermediate time single. He has personally improved since then but the surrounding talent of six girls is a doubtful asset. Two play baby grands and four dance and clown; sometimes they appear to be recent dancing school graduates.

Herbert has proceeded on the theory, apparently, that beauty is more necessary than ability and his act shows it. Herbert is there strong as an out of the ordinary singer with power, tone and diction. A youthful looking chap, he makes a good impression with his clean-cut appearance.

Girls do not do what is expected of them from the sub-billing but more experience might develop it. No bad as an inexpensive flash with new faces for bills playing its type.

SOLLY WARD and CO. (3)
Comedy
14 Mins.; Two (Special)
Hamilton

In front of a small backing representing the inside of a cabin supposedly placed in the Catskills, Ward, assisted by an unbilled man and woman, plays a low Dutch state trooper looking for a tough guy called the Wolf, wanted for murder.

Ward and his cast struggle through the lame duck idea to only occasional laughs here and there. The thought may be developed after more playing, but at present doesn't seem in the same class with Solly's former "Off to Maine."

LEON KAIROFF (2)
Songs
20 Mins.; Two
Hamilton

Does not belong. Kairoff, with planiste (unbilled), sings several songs in Russian in a deep baritone. Takes what seems hours between numbers to make character changes in the European "take your time" style, which makes American audiences restless.

Sharp on the high ones. Finished with "Old Man River" in English.

LAWTON
Juggler
12 Mins.; Full
Hamilton

Good opener. Lawton has been around in this type act for years and has kept pace with the modern vaude trend in his present routine.

Handles three balls in smart fashion and finishes with three heavy cannon balls, with the "scare" trick of catching them on the back of his neck.

LEW HEARN and Co. (2)
"Buy Now"
14 Mins.; Full (Special)
86th St.

Lew Hearn fits like a glove into the skit played with Eddie Cantor when this sure-fire former "Follies" piece was at the Palace recently. The lines are everything, with Hearn and his two stooges, Robert Leonard and George Mayo, milking them to the limit for laughs. It's the "belt in the back" clothing store idea.

Hearn is the backward small business man type and speaks in a high-pitched voice that is comical enough in itself. His helpers look the part of gyp tailors who would force the little man to buy a yellow slicker and hat when he wanted "a suit with a belt in the back."

Good fun all the way and should circle the circuits without having to change. Eddie Cantor is billed as presenting the sketch.

ALLIE ROSS AND CONNIE'S INN
Orch. (18)
Colored Band
18 Mins. Full
Jefferson

This outfit appears hooked up too heavy on the nut to troupe it, and is probably figured on to just play around the New York houses while sticking to the Harlem cafe. Ross and his outfit, all colored, started at a hot pace that kept getting hotter and finished off with Earl "Snakehips" Tucker.

Composed of 14 men, the band plays typical music with the brass attack sharp and clear and the outfit balanced. Ross makes a nice appearance as leader. Evans and Weaver, two dancers, stepped with speed and precision. A girl introduced as Maude Russell is a good blues singer.

HARRY HOLBROOK AND "SONS OF GUNS" (17)
Comedy and Singing
23 Mins. One and Full (Special)
Jefferson

Opening in "one" in front of an army transport, Holbrook and his singing gang out of the musical, "Sons o' Guns," make a flash picture of boys in uniforms, that ten years ago would have brought a deafening reception. But the war is over now and the act must stand up strictly on its merits. It hasn't many.

Singing of the chorus is rousing and good. The attempt at comedy is not so good. Recent talkers with the same angles have taken the edge off the laughs. Holbrook roams through the act as a seargent of marines, looks nice and talks his songs.

Unbilled young lady who plays the French girl, sings well and makes a cute appearance.

The turn outside of the singing, lacks body and pace which Holbrook might be able to remedy with further playing. The shift to full stage showing war ruins in France looked terrible with a desert scene full of cactus used as a backing for the open door of the French cafe.

TWO GOBS
Songs and Dances
10 Mins.; One
86th St.

These two boys should stick to their hoofing and leave the nance stuff in the alley. Difference in their sizes probably accounts for this attempt at comedy, but the gags and warbling fell pretty flat.

One tune with enough novelty to make it worth holding is "We Love to Eat Marshmallows." While singing it they throw marshmallows to the audience, and this, being their climax, gives a fair idea of the preceding material.

Barely possible No. 2 as spotted.

AL B. WHITE and Co. (8)
Comedy Flash
25 Mins.; One and Three (Special)
86th St.

Fine flash packed with laughs and good talent that should carry it far. White, formerly a single, has surrounded himself with five girls, each a specialty performer, and three men.

Sam Morton as a newly elected, half soused jurist is a big help to the turn for comedy, but it is White who delivers the biggest punch with a "master of ceremony" song that is evidently private property.

Idea built around a raided night club and the court trial, with the judge dismissing all charges after the entertainers demonstrate the reasons for their arrests. Birdie Dean stood out with a limber-back routine that almost convinces she is made of rubber.

MORGAN AND STONE
Musical
8 Mins.; One
Hamilton

These two boys play banjos, sing pop songs in harmony and get away fast. Clean looking chaps with lots of personality and showing plenty of action on their banjos.

Classical overture the high spot of the routine. Singing oke also. Would fit on one of the short bills, either opener or deucer.

PALACE

Extraordinary program arrangement for vaudeville at the Palace this week all goes to prove that something away from the usual isn't necessarily a step forward. It's a long time since the Palace has had so loose and sketchy a frameup, and the answer probably is a desire to cut corners on the payroll.

To start with show opens with two numbers that mean very little. That gives an entrance in No. 3 spot to Harry Richman in his second week for this visit. Thereafter he is in and out with announcements, blackouts, stunts and what not, making a distinctly mild impression right along until the finale when in a series of request numbers he at length acquiesced in "Puttin' on the Ritz" for his single smash moment of the afternoon.

Anyhow, his presence throughout in the m. c. capacity gives the show the sameness that appertains to that function. On top of that they have split the Herman Timberg revue idea into two halves, one fraction in each of the bill portions, and then as a grand climax they reassemble pretty much the whole bill for an afterpiece, set in the Richman Club setting and glorified with the presence in person of the actual flesh and blood Richman Club waiters and a couple of the performers from there also as added starters.

So that looking backward the Palace customers have sat through some two or three distinct vaude performances. It doesn't make satisfactory vaudeville, partly because the arrangement is dizzy and also because they have grossly overdone the family party atmosphere. Richman does enough of that intimate extem. and ad lib stuff.

At the start of this show he worked so informally that he gave the impression of making the stuff up as he went along—a desirable enough feeling if the material clicks, but here it didn't. Everything was pleasant, especially for the Richman night club, which secured commercial plug of the climax of the bill, with Richman on the receiving end both ways.

Weaver Bros. and Elviry and a troupe numbering 18 altogether, took up in the neighborhood of an hour closing the first half. Turn is packed with novelty and has a great deal of new material, but after all it isn't typically Palace or New York and the running time of that length was pushing their comedy and novelty pretty hard for this clientele. Ozark Mountain character comedy has its limitations, even when done with the bland naturalness of this troupe, but an hour of it doesn't do a Palace show pattern much good. Best gag of the session was the sudden eruption of Sis' Elviry into a boop-a-doop frenzy.

Eliminating for the moment the Weaver turn and Richman—Weavers doing a return after six months or so and Richman in a holdover week—that left the show up to Katie Smith and the Timberg aggregation, which is a frail bid for trade on the marquee.

The Timberg arrangement for this date is pretty nearly as sketchy as Richman's routines. Enough to carry Herman over thanks to his solid standing with the regulars, but a slipshod vehicle to stand on its own. It's made up for the most part of an introduction of Junior Timberg, Herman's son, and playing his third or fourth week on the stage, and a few passages of talk and song between Herman and Barbara Blair, Miss Blair's couple of small songs and the capital stepping of the Timbergs, pere and fils. Kid is a tall, long-legged kid and can dance more than plenty. The Palace mob liked him both for his stepping and especially for his family connection. In addition to items mentioned the double turn also has a couple of blackouts and a neat rendering of "Moanin' Low" by Beth Miller and partner.

Katie Smith was taken to heart by the regulars in quite the Palace's best manner, for she is entirely in the spirit of the spot, with her disarming nonchalance of her heft and gorgeous contralto handling of low down blues. Contribution is made up as to the solo specialty of a medley of the musical comedy song hits she has been concerned with ("Hallelujah," etc.), and a couple of pops. For the afterpiece she does some more pops and tore off a remarkably energetic and agile dance routine considering the 217 impediments. That's the data the program broadcasts.

Opening turns which took up just short of 10 minutes between them, were Pasquali Bros., ground tumblers and equilibrists in a smart, fast working acrobatic turn, and a group of Albertina Rasch girls, billed as newly returned from the London Victoria Palace. Girls were on No. 2 for almost a dead loss. Act has very blah dressing and works out entirely as a chorus pick-out number. Girls are on again in the afterpiece with a toe number dressed in ballet skirts of black and making a much better appearance.

Other night club specialties are the Sydell Twins, two-girl adagio pair, and Charlotte McClay, tap stepper, both introduced as atmospheric specialties. *Rush.*

STATE

Show this week is long on flash, color and novelty and woefully short on comedy. Latter falls on the shoulders of the Michon Bros., who top the show. Perhaps when Monday rolls around and the sixth act is added for the rest of the week, it may be comedy, but for the week end shows the customers must be satisfied with one laugh turn.

Michons seem to enjoy every minute of their stay. Plenty of bone-cracking falls mixed with clown magic bits and the ever funny rubber tongue gag set the State fans laughing early. The house needs this act this week.

Bob Carney and Jean were perhaps figured to get the usual deuce spot laughs, but they muffed. Carney struggles too hard. They are youthful looking boy and girl who can hop the buck and should lean on it more. They were liked when they hoofed. Gautier's Toy Shop, good for kids and grownups, gave the bill a start with plenty of novelty and speed.

Vernon Rathbun, a whiz on the sax, assisted by three young ladies, a boy and a middle aged man. Vernon snake tongues a couple of fast sax solos and the support assist with instruments of all sizes. Included is a girl who sings well and does a neat high kick and semi-acrobatic routine. Act, nicely dressed and staged, went as well as most straight musical ideas of this type can.

Russell Markert Dancers with Hortense Ragland, Jeanne Austine and Joan Pajet featured closed. Following the hit of the Michons, they dropped the tempo of the show at once by opening with 12 girls in a fan routine to a slow waltz. Another waltz solo followed this and it was impossible after two slow numbers to get this act moving at all. The turn is a miniature edition of what picture houses have been giving in unison line work for some time. One of the featured girls attempts a pop ballad which she sings in a high class cultured voice. A song that didn't belong. Tap dancer did her stuff also. Mixed in a longer bill and spotted early this might be okay. But closing this show it was at a disadvantage.

Business was good. Picture, "The Passion Flower" (M-G-M).

R-K-O, L. A.

Los Angeles, Jan. 15.

R-K-O's vaudfilm out here continues plodding along and will until better pictures are found, or stronger stage attractions to make up for film weakness. Both could be used.

This week it's a typical four-act unit, better than some that have come in but still a poor show for anything but the less important neighb stands. For downtown L. A., with its opposition, the R-K-O needs a stronger show than might get by in smaller towns.

Recently New York said something about booking stronger pictures into combination houses. They are not showing up. This week it's "Free Love" (U) with Conrad Nagel and Genevieve Tobin. May draw a little through the title, but business at the first evening show Thursday was light.

No one on the vaude bill as a magnet. This house needs someone on the stage who's known to local fans. It should be possible to get some of 'em with that $3,000 that's spent on these four-act intacts. And comedy acts seem to be the thing with the theatregoing mob, here as well as elsewhere.

They also like flash but there's got to be talent with it. That explains why Hal Jerome, closing, and "An Impromptu Revue," third, do best on current intact.

Jerome fell to considerable ad-libbing on learning his audience laughed at most anything and through that, plus his regular material, he went over for a touchdown. He even started to kid about Long Beach and whether the act would get the date, calling it an 85% cut.

The revue offering ahead of Jerome warmed up the fans a little, but much of the act is slow. It runs 23 minutes but would be more effective at around 18. Starts slowly with the m. c. juve as an audience plant arguing with pianist that folks nowadays don't want stories with revues, but plenty of red-hot this and that. All the talk needless. Outstanding specialties acrobatic fan dance, a lowdown jazz, acrobatic routine of girl member of young mixed team, toe tap and ballerina burlesque. Vic Dunn does well with a song toward the end. A versatile group in this act.

Opening Wilfred DuBois, and second Lubin, Larry and Andre. DuBois' juggling act is above average mainly through smoothness of working. Most of the tricks are stock.

Stage show runs an even hour. Newsreel Pathe's. *Char.*

PALACE, CHICAGO

Chicago, Jan. 17.

They have been doing a fine job of late here. Last week, with Olsen and Johnson, was a clean-up, and for several weeks before that excellent vaude has gradually piled up an accumulation of good will that, unless betrayed by bad bills in the future, is going to put the Palace across and keep it there.

For above all and beyond question or debate, the Palace is a vaude house and survives or falls, so long as the present status on pictures remains, solely on its stage shows. A really meritorious screen offering at the Palace is rara avis.

That being true, the responsibility on the vaude booker is a test of resourcefulness. On the Chicago end there is an alert exploitation mind in the person of George Brown to apply the local pressure. Co-ordination of effort is therefore possible, and the Palace will react as surely as dandelions react to May.

More and more the Palace is using radio hookups, and this is and will continue to be fertile scouting for new vaude fans. That Saturday afternoon lobby full was eloquent.

This week's satisfaction is derived from Bob Murphy, Bob Ripa, "R-K-O Discoveries," Ruth Roland and the riotous Frank and Milt Britton saturnalia of percussive hoke.

Young Bob Ripa is, of course, in the infant prodigy class, and it's always been a problem what well-dressed precocity should wear.

Youth was better dressed in the "R-K-O Discoveries" turn which Joe Daly is piloting. This is an interesting assortment of budding talent that, while too immature for winging it alone, makes good material for a big act. Tommy Wunder is, in a sense, a ringer, having been around for a couple of years and being entirely professional in his manner, whereas some of the others still show awkwardness of inexperience.

Helen Morgan's impersonator has quite acute powers of minute observation and has captured a very interesting photograph of the original. The peppy soubrette is steering for the main thoroughfare, having speedy style and delivery that's as wanted as scarce. The bit with the orchestra leader, notably the long kiss on the mouth, is overdone.

Skeets Genaro, elastic-kneed eccentric dancer; Dick and Dorothy Libby, songsters, and a remarkably agile and hard-working adagio trio compose the balance of membership in a turn that has human interest appeal along with entertainment.

Much credit for the signal success of this bill belongs to Bob Murphy, raconteur, realtor, rhymer, racketeer and restaurateur. Murphy put aside his skillet not long ago to return to vaude, where his services are at this point in booking history a convenience of major consideration.

They need guys like Murphy, with his experience and infectious knack for getting to his audience and incidentally doing a fine job as m. c. Here is one m. c. who knows how to keep out of people's way, not step on their applause or over or undersell in announcements, who helps instead of hurting the performance. Between the acts or in his own private session with his pianist and a smart audience plant, Murphy was 100% in command of the situation.

Along with the other pleasures of the bill was the charm, poise, good taste, appealing voice and smart lyrics of Ruth Roland. This former film actress can do something. Her turn leans upon merit. She got over solidly and encored cleverly with her "shadow." Pianist sold a solo.

Then came the deluge. Messrs. Britton, never self-conscious in their hokum, unconcerned seemingly, communicate a priceless feeling of accidentalness to the whole rowdy uproar.

"Cohens and Kellys in Africa" (U), the feature. Proving again what the vaude means and has to offset here. *Land.*

LA FOURMI

(THE ANT)

Paris, Jan. 10.

An enormous arm coming from the wings with a giant's hand and nail have been substituted for the classical hook at this current show. La Fourmi is a small music hall recently opened in Montmartre. It seats slightly under 600. Name, meaning the ant, has been selected on account of the house next door, now a picture spot, but formerly a music hall called "La Gigale," meaning "The Grasshopper." The names of the two theatres are closely associated in the minds of all French speaking people on account of the classical fable titled "La Cigale et la Fourmi."

Theatre, which consists of one long narrow hall, is built on the first floor. Orchestra floor is 50 rows deep with a small balcony at the back, and also a few loges in a little excavation on the right facing the stage. It was never meant to be a theatre, but this was found the best use for the unrented property. House is now leased by Mr. and Mrs. Sanchez, the wife being nominally the owner and the manager

(Continued on page 46)

CAPITOL

New York, Jan. 17.

Loew production staff seems to be groping around for a new idea in the presentation field and experimenting here and there with a view to fixing upon some ultimate balance. Some of the presentation houses have tried the scheme of eliminating the stage band and leaving the musicians in the pit while the specialties work in a partly closed in stage with backgrounds of drapes.

Capitol doesn't go quite that far this week. The stage band is in its usual position, but there is no m. c. Instead, the band leader comes down center once or twice to engage in unimportant straighting with the specialty turns. Subbing for the missing Dave Schooler, they use the device of having two pretty girls make a novelty entrance by way of a swing lowered from the flies, to make the brief introductions, their voices supplemented by sound amplifiers. It doesn't work out very well on the announcement end. Either because the girls jumble their speech, or because of a defect in the sound relay, scarcely a word is distinguishable. Though the device is sightly.

Show's asset is good comedy from the specialty people, a feature being a burlesque adagio turn by three men, Angelo, Andre and Sanger, and probably the first comedy attempt of the kind that achieves real humor instead of the familiar clumsy slapstick. A very tiny man serves as the "girl" flyer and has been trained to just the right shading of serious pantomime to make his travesty of the posing danseuse count for first rate low comedy.

Another detail is that the dressing is absolutely straight. Burlesque is obvious, but to make it dead sure, they have turned a neat trick. Instead of having the midget deliberately doff his long blonde wig, they have it knocked off during one of the flying feats at the very start, thus immediately putting the necessary tip off over with the added advantage of a laugh.

Andrew and Louise Carr, mixed team of tap dancers, have a trim and straight forward specialty built out of well executed tap routines. Nice looking young couple, but stretching a simple number out rather beyond the limit for this style of entertainment.

Yvette Rugel appears twice, once for a pretentious aria number that was greeted with applause by this music loving crowd and again for her unmatched handling of "Swanee River," as always a bull's-eye. The other specialty was that of Hyde and Burrell, musical pair with low comedy clowning by the man and straight foiling by a nice looking girl who dresses with restrained elegance and acts in like manner, as contrast to her partner's energetic knockabout. Amusing byplay when the comedian borrows a variety of musical instruments from the band boys and breaks them with much parade.

Group of 12 Chester Hale girls have three excellent numbers, this time going in for extremely sedate dressing in line with the unit's title, "Crinolines." Prettiest probably is the opening number with the girls in fluffy ballet skirts graded in four tones of pink from flesh to vivid red.

Stage pictures are satisfying and the settings get away from the gawdy effects so much exploited, supplying a desirable neutral background for colorful costuming combinations.

Feature, "Reducing" (Metro), with Marie Dressler and Polly Moran.

Rush.

REGAL, LONDON

London, Jan. 12.

Bill at the Regal, commencing Jan. 9, and likely to last around three weeks, is topped by British International's new film, "Cape Forlorn" supported by "Sous Les Toits de Paris," classy French talker, which registered well with the audience.

Douglas Murray, formerly of the Roxy, New York, did the stage presentation, sort of Russian wedding scene, and altogether better than "Santa's Surprise," the first Murray show.

Importance of these shows, as already indicated, is the fact they are tryouts with a view to putting in cinema-variety throughout the Associated British circuit.

Using more imagination than in the last one, Murray crammed his stage with the usual stock Russian stuff, high-booted dancers, singing choirs, and some eccentric tappers. Evidence of more money and time in his production.

Singing was of the usual Russian painfulness, rendered by Colonel Skolsky's Russian Singers, and the costuming and trouping was mildly colorful. The production suffered, like its forerunner, in lacking ornateness of background, a feature which the Paramount people here exploit to the utmost. Lighting generally was good.

Patriotic overture seemed out of place, but the audience gave evidence of liking the show as a whole.

Chap.

ORIENTAL, CHICAGO

Chicago, Jan. 16.

It is more or less gospel in show business that radio acts are apt to prove a disappointment on the stage regardless of their ticket-selling accomplishments. More than a trace of pessimism colors the mental attitude of anyone when approaching a show labeled "Radio Revue of 1931." It is therefore pleasant to be able to report that Louis Lipstone and his colleagues have managed to make it quite entertaining.

There was on the first show the usual and unavoidable superabundance of material with everyone doing a little too much and one of the programmed artists, Mary Williams, muffing the first performance entirely because of broadcasting commitments.

Yet the various names from the studios were not only hailed with glee at the start but, more significant and important, enthusiastically okayed at the bends. Radio vindicated itself on the score of personalized effectiveness.

A few of the moments of Mike and Herman suffered from inarticulateness and the lost lyrics of Pie-Plant Pete were smothered in mush but this may have been due in part to the first show irregularity of the microphone which was employed unnecessarily. Better to have the mike just a prop rather than "alive" with its dangerous word-swallowing overtones.

Production department will do well to break in every few weeks with units that escape the conventional stage band and ballet emphasis. It is no disparagement of Ainslev Lambert's girl troupes to say that an occasional absence sharpens the palate just as the temporary eclipse of the stage band is a welcome change of diet. If there is one thing Publix units, east and west, have to guard against it's deadening and tedious sameness from week to week.

Benny Meroff was simply a stickwaver in this show. Appropriate to the radio atmosphere a bona fide announcer, Quinn Ryan, took over Meroff's customary duties. This light workout should give Benny a chance to get his trunk packed for that forthcoming transfer to Boston.

Ryan is a natty fellow with a William Powell mustachio, a clear speaker and a popular radio personality. He introduced first violin-playing band-directing Victor Young, then three girls from Station KYW Wynken, Blynken and Nod, who inevitably suggest the Brox girls and have a melodious brand of harmony.

Pie-Plant Pete was net. He is WLS's bid for the attention of hillbilly fans. A very so-so order of talent is represented in the bellowing of this gent, but he had his admirers.

Mike and Herman deal in talk exclusively and to that extent they were a problem in presentation. B. & K. built them a pint-sized desk at which both are discovered after a momentary blackout to get set. Boys socked across several howls, an assortment of giggles, a hoke female impersonation and found easy favor with the mob.

That the audience was heavily composed of radio fans or at least acquainted with most of the ether celebs was eloquently evident from the receptions and the amusing disappointment reflected in "aw, aw" loudly emitted when Mary Williams' absence was mentioned.

Heading the lineup and the surest and smoothest on poise and professional polish was East and Dumke of WGN. Boys are graduates of vaude, so have an edge on radio acts in general, many of whom are without rostrum experience.

For a finale East and Dumke and Wynken, Blynken and Nod sang a hoke opera, the pulling scene from "The Dentist." But not taking any chances with radio acts, theatrically ever dubious, the production department inserted a colored hoofing team, The Three Gobs, thereby making certain that there would be at least one perforation in the target core.

Behind that trite billing lurks one of the most exceptional turns in the hoofing racket.

Usual first show holdout Friday.

Land.

STANLEY

Pittsburgh, Jan. 16.

Publix execs probably wouldn't recognize their own units if they ever caught one of them at this spot. The Stanley has been spending real dough for acts to bolster. That it's a wise move has been reflected at the b. o. as well as on increased good will. And good will is what this site needs after a couple of years of indifference towards the public.

Biz here lately has been consistently on the upgrade. No little credit for this is due to the quick click of Ed Lowry as m. c. This week Joe Penner, a fav in this burg, has been annexed to the unit. Last week it was Don Bestor's band.

Show is billed as Lowry's celebration of his 500th performance in Pitt. In addition to Penner, Bob Alton, a producer for WB here, is on with eight local gals for a hot and neat effort.

Dave White and Ruth Stanley open with an eccentric dance, followed by chorus, in white wigs, top hats and canes, for a sparkling flash. Block and Sully okay on their chatter and dancing, getting big send-off from Lowery. Then Penner for a bit with Lowry. George Dewey Washington next. Negro baritone landed solidly, as he always does around here. His familiar "your applause goes to my heart, not my head," is still present. Penner came back for his war number burlesque and had a hard time getting away. He stays over here, going to Enright, WB deluxe house in East Liberty, next week. Lowry's number and chorus flash finale brought the curtain.

Otherwise Bernie Armstrong's organlog, newsreel made up of U, Pathe and Par clips and features, "Little Caesar" (FN). Opening show capacity, with lobby lines and standees behind the ropes.

Cohen.

LOGAN

Logansport, Ind., Jan. 14.

Typical of what towns of 18,000 go through in this state to get and hold picture trade is best illustrated by the fact that the Logan, seating 1,103, doesn't depend at all on the town trade to get its $200 gross daily, which is the average take of this spot. Instead, it posts weekly 700 sheets of paper and 200 window cards in seven spots around Logansport. They are Walton, Burnettsville, Idaville, Thornhope, Royal Center, Rochester and Fulton.

Population of these seven towns is mostly farm trade, with the folks driving in of an evening to catch the show. Long and Daily, of Louisville, Ky., owners of the Logan, and who term themselves the Fourth Ave. Amusement Co., have 17 houses scattered through Kentucky and about 50 through Indiana. In most all the Indiana spots they figure to draw their trade for a radius of 20 miles around the theatre. Logan covers three counties, Miami, Fulton and Carrol.

Catch in the billing angle is that other houses, such as the Roxy, in Peru, Ind., likewise bill for a radius of 20 miles, and end up by daubing the main street of Logansport for the show at the Roxy. Other nearby towns go through the same procedure with the result that trade for these houses depends on how skilled the local house billposter is, and just how many daubs he can control.

Much of the trade, through a big part of Indiana, is worked on this method with the billposters having a gentlemen's agreement not to cover each other's paper. This holds good in cold weather. When the spring comes and these boys, recruited from the circus field, feel the sap oozing in the trees it's war and plenty, with the toughest sniper getting the most space.

Figuring the present day cost of paper about 15 cents a sheet before it is up, it can be seen that the Logan has a fair overhead on this end alone. In addition, the town boasts two daily papers, although through this neck of Indiana the newspapers don't figure so strong with the picture houses. But a husky fighting billposter, in Indiana, can always get a good job and at union scale.

So sure is the 4th Ave. Amusement Co. of the success of the Logan it has taken a 15 year lease on the house, spending $20,000 remodeling a couple of years ago. The old name was the Colonial.

Hale Huston is the manager. He epitomizes what the successful film salesman can push himself into, a manager's job. For three weeks past Huston has been ill with Indiana flu, more serious than the ordinary affliction, yet his house has sawed along at an even pace with Huston able to stay home and do business via the phone.

In addition to the Logan there is the Luna, the old legit house seating 750. The Luna hasn't had a stage show in four years, and is picking up Saturday and Sunday trade with pictures. Paramount, run by Mallers, of Fort Wayne, is the other house of 700 in Logansport. Neither go in as heavy as the Logan for billposting.

Logan aims to give a two hour performance thrice daily, using one feature and plenty of shorts and newsreels. Western Electric sound with a standard interior, but comfortable. The personnel runs to 15, with the average take for the past few months running $1,500 weekly. Each week, to secure this amount, 5,000 heralds are left in farmers' mail boxes along the rural routes. When caught "The Lash" (FN) was showing.

If the billposter is off duty he sits on the hand carved furniture and chats with the ticket taker. This is done so the neighbors will know he's connected with the house. Likewise, the uniformed ushers cluster about the ticket taker who is the most popular man in Logansport.

Loop.

ROXY

New York, Jan. 17.

This theatre's personal process for mixing dazzling color with mass movement is piled on in four of the show's five stage sections this week and it makes for remarkable entertainment at pop prices. They'll probably all walk out dizzy from sight stuff and action unless the picture, "Once a Sinner" (Fox), pulls too much of the wrong kind of reaction.

It's 90% stage here currently and shown as early as the first number, the overture. The Roxy's symphony, through a union deal, has been built up to 125 members. That's enough of a flash in itself, but not content with the mere pit dazzler, the house trimmed it on both sides of the proscenium wall with the mixed staff vocal chorus.

"Wagneriana" is the overture's title for a Maurice Baron arrangement of Wagner's compositions. Played by the largest permanent orchestra on the globe, the music was music. Plus the singing, studded by Viola Philo's solo work, it became almost too much for the rest of the bill to follow. The different and non-conflicting moods struck by the stager in ensuing stage items possibly saved the combined show from seeming like an overdose.

"Ballet Venetien," which followed, involved a novel setting for the now familiar but continually interesting ballet style of the Patricia Bowman-Leonide Massine combo. Ushered on and off by a "gondola" formed by the ballet girls, they top it with their double class hoof stuff. No skin panties for Massine this week, for the Venetian idea called for knee breeches. He's overdressed compared to normal weeks. Just as well, perhaps, for the following presentment would have been oposish for Leo in the form display line.

The Kemmys, with Eva Ivey added, performed their lifts and strength feats in about "two" before a contrasting rich black cyc. These four specimens of physical perfection were in pretty ritzy surroundings considering the vaude atmosphere they're usually viewed in. But the background helped. They do group adagio for a starter, tossing the girl around in the exciting standard adagio stunts. A little different in this case because the method is so smooth. The men were excellent in their hand-to-hand and Rube Goldbergesque posturing.

Act is part of the variety touch the Roxy shows have been using lately. It contributed much toward diversity, as did the Markert line's novelty number that came next. The 32 girls are dressed as comedy mice, emerging from a large prop cheese flatpiece for an eccentric routine. A large cat's head is protruded from behind the cheese to chase them for the finish.

Newsreel cut in before the final stage number, "La Cubanola." This had the whole Roxy staff on to plug the huge stage, with a sky blue sheet and a copy of Morro Castle in the rear. An introduction in the pit was worked out musically by the Four Mullen Sisters in soft harmony and a Latin string trio, Kehr, Rousseaux and Kehr.

Finish was a mass rumba by the two house dancing lines. With 6? girls (counted) in constant movement before perhaps 25 or 30 others in the background, it was a stageful and, as dressed some flash.

Three-reel dialog travelog of the Gov. Pinchot family's south seas cruise was slipped in for 32 minutes before the Saturday supper time show. Business at that hour was light for the Roxy.

Bige.

PARAMOUNT, L. A.

Los Angeles, Jan. 16.

Paramount is still giving 'em strong shows, certainly generous gobs of bargain entertainment, and evidencing this week a favorable turn in biz. The Bancroft draw in "Scandal Sheet" figures, of course, in this, and should build as the quality of the flicker gets around. It's a reversion to the old-fashioned virile stuff which made Bancroft originally.

Stage show, "Syncopated Menu," is distinguished by Fred Sanborn, eccentric xylophonist-comic, and the Gary Leon-Peggy Taylor adagio foursome. Latter is one of those knockdown, drag 'em out, sensational terp quartets which was repeatedly punctuated by salvos of applause. Girl is especially good, quite daring in her acrobatic and gymnastic terps and the presentation in general borders on the wow specie. Her introductory flesh-bodiced posture was well nigh startling. Her three male partners are bare above the waist, but don't look as foolish as do most of the average be-trunked males in sparse wearing apparel.

Sanborn, xylo-comic, is a comer. He has a good sense of panto and can milk 'em on the hammering thing alone, but it's the comedy that whams.

Billie Gerber and Gypsy Byrne contribute vocally. The Dave Gould boys and girls are nifty on the taps and, thoroughly seasoned in their general formations without becoming too slipshod.

Abel.

LOEW'S STATE, L. A.

Los Angeles, Jan. 15.

Fanchon and Marco's "Africana" Idea started out red hot, but ended up in the icebox. Main trouble is that the unit is overloaded with talent which gets nowhere. One big exception is the O'Connor Family.

Prosper and Maret, hand balancers; Cherie and Tomasetta, femme adagio team; Oscar Taylor, singer; Bill Telaak, hoke comic; Eddie Kube in a gorilla imitation; Foster's Monkeys and the O'Connors in the lineup.

Title of the unit might just as well be the "Hoboken" Idea.

Opening has Oscar Taylor singing a number which explains that he is under the spell of Africa. There Africa ends, and the presentation goes South Brooklyn with Bill Telaak and Taylor gagging. Talk falls flat because the material is that way. Boys relied for their big laugh on the one about the camel crossing the equator. Even the college magazines have shelved that one.

Chorus on for a hip-shaking number, with Tomasetta soloing in what promised to be torrid, but ended as an acrobatic dance. O'Connor Family of five in their first Coast appearance. The two boys gagged and hoofed to heavy applause, then brought on the mother for a snappy tap routine. Kid brother, about four years old, also hoofed and panicked 'em when he asked the orchestra leader to play "Number Two." Olsen and Johnson must be copping this kid's gags. Sister came on for a tap routine, then the whole family on for the finish. Line girls followed, but had to stop and let the O'Connors take another.

Meaningless monkey dance by the line girls following could be dropped, as it gets nothing. Foster's monkeys pleased with bicycle riding and ball balancing.

Chorus prepares the way for adagio number by Cherie and Tomasetta. Girls work oke, but should cover the feet. A dirty stage doesn't help entertainment value when the hooves gradually become black.

Prosper and Maret on for a too lengthy hand-balancing act. Boys could be switched to some other unit unless the leopard skins are needed as atmosphere. Bill Telaak's violin solo could also be cut in this spot as the unit had been running an hour up to then.

Chorus and principals on for a finale of hip-shaking and tree-climbing. Eddie Kube walks on and off all through the unit in a gorilla's skin for Africa's sake.

"Just Imagine" (Fox) feature, on its first pop showing locally. Hearst news and Fashion Review short fill the bill. Business good.

Call.

EMBASSY, N. Y.

(Newsreel)

New York, Jan. 19.

Two laughs, a hiss and a funeral is value mostly for the current newsreel show. Around 26 clips, with the usual majority in favor of Fox Movietone. Score is 16 to 10 and timed exactly 45 minutes.

The laughs were slight and came by way of two kid clips, both by Hearst Metrotone. One was an attemped plug for the N. Y. radio station WMCA. Poor staging and photography slapped it down as inverted advertising, with next to little in entertainment.

Other kid clip was a group from Brownsville, Tenn., or some place like that, in unies, singing. Mixed up maneuvers cause tickles from the childrne.

A Fox clip on Marshal Joffre's funeral in Paris is real news and important enough for any house. The photography is a bit vague and sort of foggy, meaning that the theatre used good judgment in slanting it first. That's the way it should go into other houses, although there are nice long shots on the parade from Notre Dame to the Invalides, with accompanying music from soldier groups of various countries. The music is clear.

That hiss was on Sen. Sheppard of Texas, who closeups in a talk on the benefits of prohibition, with no substantial proof except his word. He's hardly known, if at all, and the clip is misplaced on any bill.

Around for air clips, one on the Edna May Cooper and Bobbie Trout endurance flight in L. A. Most everybody knows that one, and it's by Hearst in the newsreel. Good clip and worth program space. Another, and also by Hearst, was an airship from Newport News landing mail on a ship at sea. That's another worthy.

One clip doing no good to any concerned is the plug attempted for Red Star Music and one of the company's new songs. Gus Van does the singing to demonstrate how it's done in Tin Pan Alley, but the recording is away off and the staging is bad. Also that one on the Roxy orchestra with Erno Rapee. Another plug that goes astray. Bad lighting and poor recording slaps the quality that may be attached to Roxy ensemble music. These, how-

(Continued on page 49)

LA FOURMI

(Continued from page 44)

of the theatre, though her husband attends to the business.

The stage is a diminutive and unpretentious affair without proper equipment. It is of the most amateurish description. Program consists normally of vaude acts, singers or dancers. There are from 10 to 15 acts on a bill, irregularly changed. Turns are booked for a few days, a week or a fortnight. There is no orchestra pit. Music consists of a piano on the stage. Lighting not worth mentioning.

Despite that the scale is only from 32 cents to 48 cents, owing to the slump, the show would be as much of a flop as any other similar Paris house at the moment, if the management hadn't revived the old amateur night. This runs for 10 or 15 numbers beginning at 11:30 p. m. The tryout idea was used once about 10 years ago and has never been revived. It's current success is tremendous.

Professional talent is of widely varying quality. Such popular names as Treki appear. But the real fun is the audience either shouting "Crochet" (the hook) or "Engage" (sign). All satisfactory amateurs are immediately given a chance during the next fortnight as regular performers. Amateurs are introduced to the public by a gigantic master of ceremonies, but accoustics of the room are so bad, and the public makes such a noise, that even the m. c. can only be heard with difficulty. It takes an exceptional act, or a very pretty girl, to get a chance of being heard at all beyond the first rows.

Union des Artistes, French equivalent of Equity, has issued a strong protest against these get-the-hook shows. Kick was supposed to be that these shows lowered the standard of the profession and induced the public to get into the habit of razzing artists. Management claims that no professionals are allowed to take part in the amateur program, and to counteract the claim of Equity has posted huge notices in the theatre requesting the public to be especially quiet during the professional appearances.

Maxi.

ROXY, PERU, IND.

Peru, Ind., Jan. 14.

This town's 2,715 seats are divided between three houses, with the Roxy leading with 1,215 pews. Theatre is one of the most modern in Indiana, and right now the manager, Dale Loomis, is trying to figure an angle to stop the English theatre at Indianapolis from coming over and billing the town, which it does each week.

Loomis not only has to fight Indianapolis, but also the Ringling circus winter quarters at Peru, with all the natives in the vicinity being rabid circus fans. At 25 cents a visit to the winter quarters any day, and other near-by towns coming in and also billing Peru for their picture shows, getting business into the Roxy is a man's sized job.

Local opposition to the Roxy is the Wallace, of 1,000 seats, now devoted to prize fights; the Colonial, of 240, running silent pictures only, and the Grand, of 260, with disk sound. To these local houses Mr. Loomis doesn't give much thought. It's the neighboring towns and their crew of merciless billers that he has to fight. They may and do drop in any night, slough the town and make the natives think the only house in Indiana lies 20 miles away from Peru.

To offset this opposition Mr. Loomis recently took a two-day flyer with "Red" Grange in person and his show of 15 people. Getting together a crew of idle circus billposters, Mr. Loomis descended on the countryside for a 22-mile radius, and posted every barn and fence and outhouse.

Show was originally billed as the "Spirit of Minstrelsy" when it started three weeks ago, but this title is being dropped, as it has been discovered minstrels don't mean much today. The title is now "'Red' Grange, in Person, with an Entertaining Company of 20 People."

Price was jacked 10 cents, with adults getting in for 40 cents in the P. M. and 50 cents at night. Children a dime any time. Despite this, business didn't climb to the heights desired. Some of the house personnel were inclined to blame it on the extra dime on the admission, some on the show and some on the cold weather. In any case, the evening show on the 13th, the first of the Grange's two-day shows, wasn't so much. Comfortable, but anything but encouraging for flesh and its exponents.

Mr. Grange, as soon as he got in town, ascended to the roof of one of the daily paper buildings and tossed down to a waiting crowd of kids two autographed footballs. After which he descended to the basement of the Roxy and took up a game of hearts.

Tom Powell, himself an old minstrel man, who is managing this troupe and is part owner, takes the folks over the road in trucks, with often "Red" pitching in and driving along the country roads. Grange gets a percentage of the show as well as a salary.

Loomis realizes that everything possible has been done to get business, but he is still a disappointed man, and it will probably be some time before a flesh show again uses the dressing rooms at the Roxy.

Right now, according to Mr. Powell, the "Red" Grange troupe is fast heading for below the Mason-Dixon line. From these southern houses Mr. Powell has had many letters, requesting he bring the football player for a personal appearance. So, while the going at present is just netting the nut, it does look rosy for the future.

Grange on most all stands visits the local schools and tells about his career as a football star. He is reported as doing anything asked to help make his show win money.

In addition to Grange's show at the Roxy, "A Lady's Morals" (Metro) was given, along with the regular shorts. Pews in the Roxy are comfortable, and they have a snappy bunch of uniformed ushers. When the house was erected, however, they made no provision for those rooms called "Men" and "Women." Customers wait in line to get in both, often having to see two shows because they lost so much time waiting to get in the retiring rooms.

81st STREET

From the biz the 81st Street did Saturday afternoon, the old empty house Jonah on that matinee day thing has been licked.

Nothing away from the trodden path of vaude, but what was offered ran more to comedy than anything, and this went also for the feature, "Charley's Aunt" (Col).

Mme. Everest's monkeys opened. Although this act has been around for a long time, it continues to hold the kid interest, with the adults getting a kick out of that flying trapeze monkey. That trick alone holds up this turn. Scenic background might stand a little refurbishing. Donovan Girls and Bishop were second, scoring nicely with their song routine. The combo fared far better here than recently in the huge State. Their vocal harmony was noticeably more effective, and the trio seemed to sense the difference, with less strain on their voices.

George Beatty has gained a lot of vaude or stage knowledge in the last three years; has his talk under better control and working stronger for salient comedy points, with the laughs more solidly built up as a result. He retains his old knocker, the "Frigidaire Man." He got away slowly, but was going strong at the finish.

Honorable Wu and his Chinese Collegians were most effective. Neat, clean little showman, Mr. Wu, and he can show others a few tricks on how to build up an intro for individual specialties. The present Wu aggregation appears to hit a much faster pace than the former layout; it is more typical of vaude and sufficiently diversified to prevent skidding.

Ben Blue whammed 'em. This chap with the dead pan, droll, unctuous hoke mannerisms and inimitable mimicry and funny feet had everything his own way. That newest of impressions, "10c a Dance," is easy meat for New Yorkers and a comedy gem. Giving Blue first aid is an attractive blonde, Lynn Dore, who helps him make the dance finish a corking bit of legit comedy.

Mark.

JEFFERSON

Good vaude show this half, though it leans strongly to men with 39 against four women. Allie Ross and his Connies Inn Band (New Acts) were the most outstanding offering, and closed the bill in a blaze of pep and color.

Next in line for honors was Joe Termini, whose showmanship is a pleasure. He received a nice reception on his entrance, worked easily and finally had the boys out front whistling for him. They say that Termini is a hit in England. He doesn't have to drift that far away. Smith, Strong and Lee, the old bucolic favs from Ioway, were spotted much too early for their type of hokum and suffered. They managed to secure a good total of laughs under the handicap.

Bee Jung opened the show with her aerial work. Always interesting. Harry Holbrook and his "Sons o' Guns" (New Acts) filled the stage with marines, singing, and one lonesome little maid. They were oke with the bunch there, and kept the show moving in tempo.

Chas. T. Aldrich and his leaping moustachios and character changes held interest all the way. The nervous beards crying for hair tonic is a funny bit and his final impersonation of the late Lon Chaney as the hunchback took him off big.

Bobby Barry and Dick Lancaster started off with what almost looked like a new act, but soon settled down to their familiar restaurant scene. With their rough house they copped plenty of laughs from his hoke-bored Jefferson mob.

"Charley's Aunt" (Col.) feature. Business capacity downstairs with a few empties up.

HIPPODROME

Krugel and Robles may have surprised themselves when they stepped out in the fifth frame of an eight act program Monday night and scored the hit of their lives. These boys have clear enunciation and voices powerful enough to fill even this house.

When Beehee and Rubyatte did a double act they had most tumblers looking like slow motion. They have added four men and now offer an even more powerful opening turn. Half a dozen individual tricks won real applause. Serge Flash, sixth, used to muff many of his Jap juggling tricks when he was first imported a few years ago. Now he balances with such agility that even his fumbles, which are few, look intentional. Pressler and Klaiss, spotted third, are badly in need of material and ideas. Continued use of familiar routines has not enhanced their value. Lander Brothers and their Palm Beach Nights, feed an old brand of comedy with few modern improvements. Yet this house ate it up. After a short gagging-singing act, they go into the afterpiece which consists of specialties by several girls with interspersed comedy by the Landers.

Hope Vernon has a highlight, her vocal imitation of a violin. Not particularly deceptive but it serves as a neat walk off in the deuce spot. Lucky Strike Marimba Orchestra (New Acts) proved a mild flash.

With the aid of a little trimming the week's layout is one of the fastest in a long time. Dave Love and his R-K-Olians have an overture in "Hats" that should be passed along to other leaders on the circuit. It's a musical fashion parade with the boys in the pit changing to various types of headgear during brief blackouts. "Criminal Code" (Col) and Pathe News on the screen.

58TH STREET

Neatly balanced and entertaining bill that sent them away satisfied. Columbia's "Charley's Aunt," feature, drew a bigger than ordinary mat audience Saturday.

Supposedly impromptu bit by Glenn and Jenkins after their regular comedy routine gave the impression of something extra. It was a revival of "The Wager."

Gracella and Theodor opened with classical and adagio dances. First set is a classy piece for vaude, a medieval affair with ornate tapestries. Serves as the background for the couple's classical, the girl working on her toes. Both youthful dancing exponents are graceful and, with the helpful staging, had no trouble. Between the dance numbers the rest of the cast put on a comedy operatic song.

Cook Sisters deuced. One girl at the accordion and the other at the banjo. Mix instrumentation of hot blues, accompanying themselves vocally, though not using the lyrics, just "da-da-daing." It doesn't make the delivery any "hotter," just shouting. Earl Faber ought to get himself a few good gags. Those he's using aren't. Drawing most the laughs here was Faber's assistant, Dave Tiny, with his comedy dancing. Dorothy Casey sings oke and looks well in the short dancing dress.

Owen McGiveney followed for 15 minutes of his quick-change work and characterizations, and got a big hand. Glenn and Jenkins closed with their usual comedy turn, drawing giggles easily. The afterpiece that followed was one of the most entertaining bits on the bill.

R-K-O UNIT

(CHESTER, NEW YORK)

Few R-K-O units have started as inauspiciously as this one, but none has yet wound up with such a bang. Nothing much up ahead and holes here and there that aren't immediately covered, but the intact has a winder-upper in Ken Murray.

Finish is so strong and the build-up often so bad and weak that the finale makes the early part look worse than it is. While the big finish is considered about the most necessary part of these brief four-act unit bills, much of what precedes can't be passed or just tossed off as satisfying vaude.

Booker's problem here was squeezing in talent for short coin after the big (Murray) slice. Although the No. 2 act, Foster, Fagan and Cox, goes with the Murray booking everywhere, and perhaps is included in that salary, there remained two other spots to consider.

These were filled by The Tanzolas, terp trio, and Edgar Bergen and Co., ventriloquial team. Trio, two girls and a man, do a fairly pleasing opening act for this type of show, contributing a favorable starting pace more than anything else. Besides not hard to follow for the vocal deucer. Foster, Fagan and Cox apparently improve at each viewing. They're now capable on their own with straight songs for the second spot and would rate that anywhere without the co-booking arrangement. While they sing everything well in their routine harmony manner, the next-to-closing comedy lyric, sounding quite special, is their punch. Further, it gives this bill a comedy stamp from that point.

Edgar Bergen's talking dummy offering, with a nice looking unbilled girl assisting, was the lull before the storm. Bergen must fish for laughs with his spotty and frequently slow material and the amount garnered is just enough to get this by in intermediate company. Finish is as quiet as many of the soft pedal spots along the way. Act can stand polite comedy classification with two or three strong gags to reach that rating.

Murray's turn, a company of four plus the singing trio, supply a smashing 24-minute finish. The laugh period, sustained from about the three-quarter mark to the close, amounts to about the strongest ending an R-K-O unit has yet had. Helen and Milton Charleston, the girl singing and doing a snatch of dancing, and the boy in his excellent stooge characterization and flop-taker, as Murray's personal foil, are the vets and identified supporters. Rubberleg dancing fellow, tall and thin, and a clown gal with blacked-out teeth are the others. Miss Charleston isn't dancing as much as formerly, though she should.

Chester's attendance was pretty good with about three-quarters downstairs and better in the balcony on a cold night (Thursday) with "Brothers" (Col) as the feature.

Bige.

EMBASSY

(Continued from page 45)

ever, may have been made as specials, only for the Embassy.

President Hoover opening the Red Cross campaign is on early. That's necessary on all programs. But here the President is photographed on the profile and he never looks at the audience. Poor staging again. He looks at an angle, as if trying to read his speech from some place. In the middle of a reel it will look better.

There's a staged shot of minnie golf played in Japan by Japanese ladies. A good novelty clip, by Hearst. One by Fox on some kind of an Abyssinian gent is meaningless. He talks too long and on nothing. Looks phoney.

Mushing on Lake Placid, by Hearst, is something unusual in outdoor newsreel photography. It will bring interest. Backgrounds of snow-covered trees and terrain, with dogs pulling a sleigh of two girls.

There's a clip of a style show on a Swedish steamer that's foolish and brought titters on the reverse. Another on a poultry show at the Garden was okay on the poultry, until the feminine element was injected. Staged carelessly, and none lookers or with voices put it off side. If it can be used on poulty alone, okay.

Cool weather gave house good biz this night supper time.

Two of the clips carried offstage voices, but that didn't matter. Another staged clip on a show style epidemic in Paris showed bad calves, a bad off stage and tinny feminine voice and homely girls. That's n. g.

Shan.

Chi Gunplay Taboo

(Continued from page 5)

changes and exhibs are in and have announced a new policy of eliminating certain scenes, but will allow the passage of sex dialog which would be over the heads of the youngsters.

The local censors are still finding gun-play, in all its form, their ace boogey, and few films with even a touch of musketry or outside-the-law stuff get by without cuts or pinks. Sex is a poor second, with only the more obvious free love flickers getting the axe.

Hard to Fight

In the cases where the censors and exchanges can't get together either on the outs, pinking or because the censors have flatly barred the film, the exchanges have been hitting the courts as their only recourse. Some pictures were played under injunction ruling. But five months ago the Illinois Supreme Court threw out the injunction on films, and the exchange managers rushed to their law book, and came out with another exit, the mandamus, which is a writ forcing the police to issue a permit. But the mandamus is rather a weak stick, since if the city wants to get tough it need only appeal the mandamus decision to a higher court, and the picture must be immediately pulled from the screen until the appellate court hands down a ruling.

In the past three months these pictures are included in the pink category and court fight list: "Common Clay," "Paid," "Today," "Czar of Broadway" (originally flatly barred), "Scarlet Pages," "Juno and Paycock," "Free Love," "Doorway to Hell" (operating under mandamus), "Lady Surrenders," "Primrose Path" (banned), "Costello Case" (now being fought in courts), "Criminal Code" (heavily slashed), "Ingagi" (permit revoked), "Madame Satan," "East Is West," "Extravagance" and "Bride of the Regiment."

Two-Bit Boarders

(Continued from page 1)

tables in a little back room that have more than once gotten city investigators off on the wrong foot.

Men and women, young and old, broken and decrepit—but all at one time or another in high or low on the boards around the corner—now wait in old Canfield's for better times.

The 25c a week entitles them to listen to a battered old radio as well as while away their time in cards. But most of all it gives them an address for the mailman and phone operator. The phone is, in fact, the club's thrill act; for the place is called a club, the Film Players' Club. It never fails to ring but that old and young timers quit their cards, to sit at attention. But it's rarely a job that tinkles over those Canfield wires.

Old McIntyre, a one-time supernumerary, is the only one at the club who gets paid for hanging around. He's "chambermaid" and clerk in himself and for that he gets $18.75 a week.

Theresa Klee has money of her own and she volunteers as treasurer. The rent's a century a month. Even at that it's a knock-off of $37.50, which the landlord conceded until better times.

Can't Pay 25c Dues

There are only 70 male and female members paying in those quarters at present. There are 130 others who haven't paid dues in months, although still listed as members. Twenty-five times 70, times 4, gives an idea of how much money Theresa has to meet the month's bills with.

In between, with the light, soap and a pack of new cards now and then, there's a death and flowers. Flowers must represent the club at every funeral. It's the only way that the boys and girls can go on record just now for a departed member. During the past six weeks six active members departed. That's an extra $30 for the past month. The club never sends a wreath costing under or over $5.

With hard going outside and deaths within, the club can't do anything more to help its unemployed than to keep them warm. At that, enough was scraped together by Theresa over the holidays to bring cheer to 10 who were bedridden. Just $40 was collected and distributed. Not from outside. No one gave them a tumble. Their dance was a flop. It netted $132 for the club's draw and brought the Better Business Bureau up to the quarters when those green tables and that peep-hole door afterwards registered strongest in official reports.

Stars on Broadway and in Hollywood wrote letters to the club offering cooperation. The letters are in the club's files. But when investigators did further interrogating, most of the big money-makers denied any knowledge of the existence of the Canfield shambles.

Daddy Struck

There's one big guy, however, who wrote and sticks by his letter. That's "Daddy" Browning. No one can say a word against him or in derision while in the Film Players Club. "Daddy" bought and gave all the prizes to the dance winners at the club's affair in December. The year before he donated and presented a cup to a girl who won the 1929 waltz.

For these folk, most of whom are too far gone to meet other associations' dues, Theresa and Harry Hornick, the president, a young fellow who is in the swim outside, stage rummage sales at every opportunity. There's a chronic sale in a little walled off section in the main room which is allotted to the women. All kinds of attire from baby's rompers and frocks to girls' and womens' gowns, hang on the walls of this room.

Every once in awhile the N. V. A. permits the Club members to stage a dance on its premises. The next is due soon and tickets to outsiders are $2.50. This time the club isn't going to use a high pressure agent. It was he and his pressure that got the club in wrong downtown the last time. He also got 50% of the take.

This time the club is going on its own. There may be another death next week, possibly two. The club has got to have its flower money.

Variety Bills

NEXT WEEK (JANUARY 24)
THIS WEEK (JANUARY 17)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (24)
L Osborne & Chico
Helen Morgan
(Others to fill)
(17)
Pasquali Bros
Rasch Girls
Weaver Bros
Home Folks
Kate Smith
H Timberg Co
Harry Richman
Jimmy Burchill Co
Earl Faber Co
2nd half (28-30)
Bartram & Saxton
F Pisano Co
Masters & Gautier
Szita & Anis
Lander Bros
Palm Beach Nights
2nd half (21-23)
Paddy Saunders
Morgan & Gates
Anthony & H'land

EDDIE STANLEY
Still Working
Still Making 'Em Laff
Still Paying Commission
To LEDDY & SMITH

Sidell Sis
Olive McClay
Chester
1st half (24-27)
3 Rhythm Girls
Pressler & Klaiss
Nick Lucas
2nd half (28-30)
Jas Evans Co
Donovan Girls & B
Weaver Bros
Home Folks
2nd half (21-23)
Homer Romaine
Major Sharp & M
Mills & Bobbie
Dave Appollon
Coliseum
1st half (24-27)
Krugel & Robles
Dr. Rockwell
Merediths
2nd half (28-30)
Stone & Lee
F X Bushman Co
(Two to fill)
2nd half (21-23)
Maximo
Borsoni & Kharum
Harry Howard
Chinese Collegians
Harry Burns
81st St.
1st half (24-27)
Marcellus Dancers
Yorke & Marks
Healy & Cross
(One to fill)
2nd half (28-30)
Paul Kirk'and
Ann Boland Co
Joe Termini
Al B White Co
2nd half (21-23)
Jas Evans Co
Ada Brown
Chain & Conroy
Magic Fountain
Nick Lucas
86th St.
1st half (24-27)
Billy & E Newell
F X Bushman Co
Joe & Pete Michon
2nd half (28-30)
Walter Walters
Dr. Rockwell
Merediths
2nd half (21-23)
Ann Boland
Senator Murphy
Olivette Co
Healy & Cross
58th St.
1st half (24-27)
Chappelle & C'rlton
Walter Walters
Jim McWilliams
Mr Wu
2nd half (28-30)
I Vermillion Co
Bert Hanlon
Harry Burns Co
(One to fill)
2nd half (21-23)
3 Rhythm Girls
Bob & M Dupont
Leatrice Joy
Harry Holmes
Al Moore Bd
Glenn & Jankins
Ganglin's Circus
June O'Day Co
Allen Coogan Co
Accordiana
Hippodrome (24)
Ganglins Circus
Bursoni-Kharum
Raynor-Lehr
K T Kuma
Paul Kirkland
Chas Withers
Bert Walton
Munroe Bros
Carnera
(17)
B Hee & Rubyette
Hope Vernon
Pressler & Klaiss
Lucky Strike Bd
Krugles-Robles
Serg Flash
Lander Bros
Palm Beach Nights
Jefferson
1st half (24-27)
Hubert Dyer Co
Bertram-Saxton
Kitty Doner
Gifford-Gresham
Rimacs Orch
Lander Bros
Palm Beach Nights
2nd half (28-30)
5 Hot Shots
Ken Christy
Wheeler Twins
Sammy Cohen
Michon Bros
2nd half (21-23)
Van Cello & Mary
Matrio-Lazarin
Allan-Coogan Co
Accordiana
Hal Sherman
Carroll & Lewis
Harry Carroll Rev
Royal
1st half (24-27)
Mickey Feeley
McDonald & P'd'se
Szita & Anis
Larry Rich Co
2nd half (28-30)
4 LaPearls
Clinton & Angelina
Clyde Hager
DePace Co
H Holmes Co
2nd half (21-23)
Wells & Maxim
Lauren & Ladare
Maley & Summners
Dalton & Craig
Jack Donnelly Co
Ray Cummings
BROOKLYN
Albee (24)
Tinova & Baikoff
Leatrice Joy
Ben Blue
(Three to fill)
(17)
Honey Troupe
Bob Albright Co
Venita Gould
Dr Rockwell
Merediths
Flushing
1st half (24-27)
Eddie Pardo
(Four to fill)
2nd half (28-30)
Chapelle & C'rlton
Krugel & Robles
Earl Faber Co
Chinese Collegians
Burns & Allen
2nd half (21-23)
Rath Bros
Kennedy Sis
Yorke & Marks
Dora Maughn
Al B White
Kenmore
1st half (24-27)
Paul Kirkland
Ann Boland Co
Joe Termini
Al B White Co
2nd half (28-30)
Stevens Bros & N
Fred Lightner
Marcellus Dancers
Healy & Cross
2nd half (21-23)
Everest's Monkeys
Cook Sis
Renie Riano Co
Richie Craig Jr
Ben Blue
Madison
1st half (24-27)
Jas Evans Co
Donovan Girls & B
Weaver Bros
Home Folks
2nd half (28-30)
3 Rhythm Girls
Pressler & Klaiss
Nick Lucas
(One to fill)
2nd half (21-23)
Tinova & Baikoff
Small & Mays
Groody & Purcell
Harry Hershfield
AKRON, OHIO
Palace (24)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
(17)
G Audrey Wycoff
Billy Kelly Co
3 Swifts
Gallo Rini Co
ATLANTA, GA.
Keith's (24)
Larimer & Hudson
Jean Carr
Wilton & Weber
Seeley & Fields
(17)
Alice & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Wardl & Van
BOSTON, MASS.
Keith's (24)
Revel Bros Co
Hickey Bros
Bernice Claire
Richie Craig
Mangean Tr
(17)
Cadet Sextette
Brooks & Rush
Powers & Jarrott
Tom Patricola Co
Gwynne Co
BUFFALO, N. Y.
Hippodrome (24)
Don Valero Co
Gracie Barry
Joe Phillips Co
Babe Egan Co
Sunshine Sammy
(17)
Enos Frazere
David Barnum Co
Allen & Canfield
Jack Sydney Co
Rae Samuels Co
CEDAR RPDS., IA.
Iowa
1st half (25-27)
Picchiani Tr
May Usher
J Waldron & H'r'tt
2nd half (28-31)
Harriman Swan, L
R Huling & Ch'rley
Lillian Rosedale Co
CHARLOTTE, N.C.
Keith's (24)
Alice & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van
(17)
La Belle Pola
Evans & Wolf
Maddox & Clark
Sig Friscoe
CHICAGO, ILL.
Englewood
1st half (25-27)
Chas Riley
Elinor Sherry
Brownlee's Follies
(Two to fill)
CHICAGO, ILL.
Palace (24)
Kanazawa Japs
Yorke & Johnson
Frank Conville
Carrying On
Chic Sale
(17)
Bob Ripa
RKO Discoveries
Ruth Roland
Bob Murphy
F & M Britton
CINCINNATI, O.
Keith's (24)
Baker Dove & Al'n
Jerry & Baby Gr'ds
Milton Berle Co
Trixie Friganza
(17)
Kanazawa Japs
Yorke & Johnson
Frank Conville
Carrying On
Chic Sale
CLEVELAND, O.
Palace (24)
Rhapsody in Silk
Danny Small
Monica & A Skelly
Sunkist Ed Nelson
F & M Britton
(17)
Chaney & Fox
Pall Mall
Millard & Marlin
Olsen & Johnson
105th St. (24)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
(17)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
DALLAS, TEXAS
Keith's (24)
Paul Remos
O'Dunn & Day
Bomby Co
Joe Young
(17)
5 Peaches & J
Johnny Hyman
Joe Howard
McLallen & Sarah
DAVENPORT, IA.
Capitol
1st half (25-27)
Eliz Morgan Co
Jed Dooley
(One to fill)
2nd half (28-31)
Picchiani Tr
May Usher
Jack Waldron & H
DES MOINES, IA.
Orpheum
1st half (25-27)
Harriman Swan, L
R Huling & Ch'le)
Lillian Rosedale Co
2nd half (28-31)
Swor & Clifford
Pepito
(One to fill)
DETROIT, MICH.
Hollywood
1st half (25-28)
Pall Mall
(Two to fill)
2nd half (29-31)
Ted & Al Waldman
(Two to fill)
FT. WAYNE, IND.
Palace
2nd half (30-1)
Markel & Fawn
Ruth Petty
Johnny Perkins
P Moore & Metro 4
Rich'd Montgomery
FT. WORTH, TEX.
Keith's (24)
Kitaros
Jack Osterman
Eva Clark
Jack & K Spangler
(17)
Paul Remos
O'Dunn & Day
Bomby Co
Joe Young
G. RAPIDS, MICH.
Regent
1st half (25-27)
Flo Mayo
Jones & Rea
Southern Gaities
(One to fill)1
HOUSTON, TEXAS
Keith's (24)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
(17)
Dezso Retter
Carleton & Ballew
Count Bernivici
KANSAS CITY
Mainstreet (24)
Ralph Olsen Co
Jack Major
Norton & Haley
Purple East
(17)
Ford & Price
Don Zelaya
Keller Sis & Lynch
Buster West Co
LINCOLN, NEB.
Stuart (26)
Joyner & Foster
(One to fill)
LOS ANG'L'S, CAL.
R-K-O (24)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(17)
Wilfred DuBois
Lubin Larry & A
An Impromptu Rev
Hal Jerome
MADISON, WIS.
Orpheum
1st half (25-27)
Dainty Marie
Hooper & Gatchett
White & Manning
2nd half (28-31)
4 Beaux & A Belle
Moss & Frye
(One to fill)
MEMPHIS, TENN.
Orpheum (23)
4 Clovers
Don Galvan
J & J Walton Co
(One to fill)
MILWAUK'E, WIS.
Riverside (24)
Bert Nagle Co
Edith Bow
Devito & Denny
4 Ortons
(One to fill)
MT. VERNON, N.Y.
Keith's
1st half (24-27)
Ada Kaufman Co
Hyatt-Kenny-Casey
Lester-Carson
Bert Hanlon
Ted Cooke
2nd half (28-30)
Ada Kaufman Ens
Mann-Lee
Marie De Comba
Art Henry Co
Brian McDonald
2nd half (21-23)
Ada Kaufman Ens
3 Emeralds
Bartram-Saxton
Joe May-Dotty
Brian McDonald
NEWARK, N. J.
Keith's (24)
Bobby Pincus
Danny Duncan Co
Chas Nelson
(17)
Larry Rich Co
Joe Herbert Co
Roth & Shay
Will & G Ahearn
Larry Rich Co
N. ORLEANS, LA.
Keith's (24)
Dezso Retter
Carleton & Ballew
Count Bernivici
(17)
Larimer & Hudson
Jean Carr
Wilton & Weber
Seeley & Fields
OAKLAND, CAL.
Orpheum (24)
The Agemos
Victor Oliver
Irving Edwards
20 Century Rev
(17)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
OKLA. CY., OKLA.
Keith's (24)
A & G Falls
Rome & Dunn
Vercelle Sis
Joe Maks
(17)
Kitaros
Jack Osterman
Eva Clark
J & K Spangler
OMAHA, NEB.
Orpheum (24)
Worthy & Th'pson
Jack Usher
Peter Higgins
Colleano Fam
(17)
Ralph Olsen Co
Jack Major
Norton & Haley
Purple East
PATERSON, N. J.
Keith's
1st half (24-27)
Hashi & Ossi
Cardini
Weston & Lyons
Carroll & Lewis
Carroll Rev
2nd half (28-30)
Flynn & Lang
Joe Herberts Rev
Evans & Mayer
Gaudsmith Bros
2nd half (21-23)
DePace Co
Smith, Strong & L
Bobby Pincus Co
G Carpentier Co
Bert Walton
PORTLAND, ORE.
Orpheum (24)
Mann Brad & VanA
Bobby May
Yorke & King
(17)
Hap Hazard
Frank DeVoe
Joe Besser Co
Ross Wyse Jr
ROCHESTER, N. Y.
Palace (24)
The Tanzolas
Foster Fagan & C'x
Edgar Bergen
Ken Murray Co
(17)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
ROCKFORD, ILL.
Palace
1st half (25-27)
The Andresens
Eva Mandel
Poly's Cellar
Bob La Salle
2nd half (28-31)
Dainty Marie
Brown & Lavelle
White & Manning
Hooper & Gatchett
S. LAKE, UTAH
Orpheum (24)
Harum & Scarum
Ruth Ford
The Ingenues
(17)
Worthy & Th'pson
Jack Usher
Peter Higgins
Colleano Fam
S. ANTONIO, TEX.
Keith's (24)
4 Peaches & J
Johnny Hyman
Joe Howard
McLallen & Sarah
(17)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
SAN FR'SCO, CAL.
Golden Gate (24)
4 Covans
Jimmy Lucas
Frances White
Roscoe Ates
(17)
The Agemos
Victor Oliver
Irving Edwards
20 Century Rev
SCH'N'TADY, N. Y.
Keith's
1st half (24-27)
Osaki Boys
Chas Hill
Hansen-Ballet
Medley-Dupree
2nd half (28-30)
Ora
Packard-Dodge
Stanley Twins
Chas Foy Co
2nd half (21-23)
Hubert Dyer Co
Dixie Hamilton
Weston-Lyons
Carl Freed Bd
SEATTLE, WASH.
New Orpheum (24)
Llazeed Demnati
Mann, Brad & VanA
Bobbie May
Yorke & King
TOLEDO, OHIO
Keith's (24)
Audrey Wycoff
Galla Rini & Sis
Billy Kelly Co
3 Swifts
(17)
Bert Nagle Co
Devito & Denny
Joseph Regan
4 Ortons
TORONTO, CAN.
Imperial (24)
Enos Frazere
David Barnum Co
Allen & Canfield
Jack Sidney
Rae Samuels
(17)
Wilson Kepple & B
Whitey & Ed Ford
Zelda Santley
Chas Foy Co
Shean & Cantor
TRENTON, N. J.
Keith's (24)
Achilles & N'wman
Marty May
12 O'Clock Rev
(17)
Gym Jam Girls
Rucker & Perrin
Naomi Morton Co
Walter Walters Co
TROY
Keith's
1st half (24-27)
Ora
Packard & Dodge
Stanley Twins
Roy Cummings
2nd half (28-30)
Osaki Boys
Chas Hill
Hansen-Ballet
Medley-Dupree
2nd half (21-23)
Chappelle-Carlton
Bevan & Brennan
Jim McWilliams
Marcellus Dancers
TULSA, OKLA.
Keith's (24)
Meyers Lubow & R
Raymond Baird
Loring Smith
Roy Sedley
(17)
A & G Falls
Rome & Dunn
Joe Marks
Vercelle Sis
UNION CITY, N. J.
Keith's
1st half (24-27)
Ken Christy
I Vermillion Co
Gaudsmith Bros
2nd half (28-30)
Osaki & Taki
Sydney Paige Co
Buster Brown Co
Glenn & Jenkins
2nd half (21-23)
Achilles & Ne'man
Lamarr & Boyce
Marty May &
12 O'Clock Rev
VANCOUVER, B.C.
Keith's (24)
Olympia P Winners
Murray & Allen
J & Kath Lee
Al K Hall
(17)
Llazeed-Demnati
Clifford & Marion
Tracey & Hay
Pat Henning
WHITE PLAINS
Keith's
1st half (24-27)
Ada Kaufman Ens
Mann-Lee
Marie DeComba
Art Henry Co
Brian McDonald
2nd half (28-30)
Ada Kaufman
Ted Cook
(Two to fill)
2nd half (21-23)
Ada Kaufman Girls
Hyatt-Kenny-Casey
Lester-Garson
Bert Hanlen
Chas Melson
WINNIPEG, CAN.
Keith's (24)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
(17)
Kikutas
Melino & Davis
Gallo & Tisen
Joe Browning
YONKERS, N. Y.
Keith's
1st half (24-27)
Everest's Monks
Regay & Donahue
DePace Co
Senator Murphy
Gym Jam Girls
2nd half (28-30)
Hubert Dyer Co
Darling Twins
Jim McWilliams
Al Moore & Band
2nd half (21-23)
Monroe Bros
Ken Christy Co
Joe Termini
Robinson & Dewitt
Medley & Dupree
YOUNGSTOWN, O.
Keith's (24)
Bob Ripa
Reynolds & White
Millard & Marlin
Bob Murphy
RKO Discoveries
Tom Wonder
(17)
Don Valero Co
Nash & Fately
Monica & A Skelly
Alice Gentile
Joe Phillips Co

OFFICIAL DENTIST TO THE N. V. A
DR. JULIAN SIEGEL
1560 BROADWAY
This Wk.: Radio Announcers Ford Bond, Pat Kelly

THIS WEEK'S
BOOKING SUGGESTION:
Whenever Available
GRAB
JACK POWELL
Dir. LEDDY & SMITH

Fordham
1st half (24-27)
Stevens Nelson & S
Sidney Paige
Frank Richardson
2nd half (28-30)
Billy & E Newell
(Three to fill)
2nd half (21-23)
Doris Girton Co
Frank Chapman
F X Bushman Jr
Raynor Lehr Co
C Withers Co
Franklin
1st half (24-27)
Sawyer & Eddy
Pope & Thompson
Olive Fay
Glenn & Jenkins
2nd half (28-30)
Samaroff & Sonia
Tommy Lavine 4
Regay & Donahue
Leon & Dawn
Harry Hirshfield
2nd half (21-23)
2 Ladellas
Grace Doro
S Paige Co
Wm Edmonds Co
Tyler Mason
Lang Bros Co
Hamilton
1st half (24-27)
Walter Nilsson
Filyou & Moran
N Packer Co
Dalton & Craig
Jones Prebble
Lincoln Sq.
1st half (24-27)
Monroe & Grant
Fay Fay & Fay
Powers & Wallace
Gloria Lee Co
(One to fill)
2d half (28-30)
Joe Mandis 3
Walter Scanlon Co
Hector Co
Harrington & Gr'n
(One to fill)
National
1st half (24-27)
Dakotas
Pick & Pat
Esmonde & Grant
Carrie & Eddie
(One to fill)
2d half (28-30)
Monroe & Grant
Fay, Fay & Fay
Ketch & Wilma
Donovan & Lee
Carson's Rev
Orpheum
1st half (24-27)
N T G's Rev
2d half (28-30)
Rubio Sis
Morgan & Stone
Rise of Goldbergs
Hall & Pillard
Bryant Rains Co
Paradise (24)
Benny Davis Co
State (24)
Kay Hamlin & K
Lillian Dawson
Mitchell & Durant
Carnival of Venice
(One to fill)
BROOKLYN
Gates Ave.
1st half (24-27)
McDonald 3
King & Burnett
Jack Conway Co
Stuart & Lash
Cavaliers
2d half (28-30)
Little Pippifax Co
Laureen & La Dare
Francis Renault
Buddy Doyle
Peggy Hoover Co
46th St.
1st half (24-27)
Olvera Bros
Ethel Norris Co
Ketch & Wilma
R'ss'll & Armstr'ng
Gracella & Theo
2d half (28-30)
McDonald 3
4 Singapores
Bozo Synder Co
Wilson Bros
Hubert Kinney Co
Metropolitan (24)
Lee Twins Co
Novello Bros Co
Primrose Seamon
Pat Rooney
6 Colleanos
Pitkin
1st half (24-27)
Fortunello & C'rl
Bryant Rains Co
(Three to fill)
2d half (28-30)
N T G's Revue
Valencia (24)
Betsy Reese
Jans & Whalen
Rosette & Luttman
Toma Genaro
BALTIMORE, MD.
Loew's (24)
Hal Yates
Gruber's Oddities
Jack Randall 6
Collins & Petersen
BAY RIDGE
Loew's
1st half (24-27)
Rogers & Wynne
Lila Campos
Hector & Pals
Cadet Saxotette
(One to fill)
2d half (28-30)
La Fleur & Portia
3 Lario Bros
Fields & Georgie
Edna Birchley Co
(One to fill)
BOSTON
Loew's (24)
4 Bards
Stanley & Kerns
Walsh E Leh & B
George Beatty
Dodge Twins Co
BUFFALO, N. Y.
Loew's (24)
Buck & Bubbles
3 Queens
Franklyn D'Amore
Wesley Eddy
CLEVELAND, O.
Granada (24)
Phyllis Rae & 8
Trado Twins
Coscia & Verdi
COLUMBUS, O.
Loew's (24)
Buddy Page
Barto & Mann
Berke & Berte
Carita
Anita & Margo
J'RS'Y CITY N. J.
Loew's (24)
Ray Teal
Eileen Dougall
Bert Gordon Co
Wally Sharples Co
MEMPHIS, TENN.
Loew's (24)
6 De Cardos
Dave Harris & F
Dave Harris Co
Bob Hall
MONTREAL, CAN.
Loew's (24)
Max Co
Tommy Evans Co
Pilcer D & McK
Herbert Faye Co
Godina Siamese 2
NEWARK, N. J.
Loew's (24)
Page & Class
Boyle & Donnelly
B & J Brown
Billy F'r'll & Dad
Gus Edwards' Co
PITTSBURGH, PA.
Loew's (24)
Ted Claire
Jules Bledsoe
Walter Dare Wahl
Ivan Triesault
Little Charlie
Jimmy Ray
ROCHESTER, N.Y.
Loew's (24)
Hughey Barrett
Gomez & Winona
Medisca & Michael
Nell Kelly
Pansy
SYRACUSE, N. Y.
Loew's (24)
J C Flippen Co
P Sydell & Spotty
June Carr
Danny & Eddie
Bobby Gillette
"Sinners' Holiday"
CLEVELAND, O.
State (17)
"Golden Rhythms"
Eddie Stanley
Buck & Bubbles
Franklin D'Amore
3 Queens
"Gang Buster"
DETROIT, MICH.
Fisher (17)
"Smile Awhile"
Ferry Corwey
Sunners & Hunt
Kaye & Sayres
Johnny Bryant
Gamberelli Girls
"Gang Buster"
Fox (17)
"Enchantment" I
Joe Fong
3 Mayasons
Sensational Togo
Jack Lester
Sanami Co
Sunkist Beauties
Michigan (17)
Blackstone Co
"The Lash"
MIN'P'LIS, MINN.
Minnesota (24)
"Birds of Feather"
Arnaut Bros
Power & Lax
4 Carleton Bros
Fred Evans Girls
NEWARK, N. J.
Branford (17)
Sunshine Sammy
Sid Marion
On Wah Tr
Geo Andre Co
Marie Du Val
Canadien Rockets
Benny Fairbanks
"The Lash"
NEW HAVEN, CT.
Fox-Poli (17)
"Gobs of Joy" U
'Man Who Came B'
PH'D'LPHIA, PA.
Earle (17)
Jay Mills
Teddy Joyce
Jerry Co
Webb & Douglas
Hester Co
"Lottery Bride"
Mastbaum (17)
Ted Lewis
Eleanor Brooks
Bachelor 4
Chas Wittler
"Once a Sinner"
PITTSBURGH, PA.
Enright (17)
"Jazzmania"
Wally Jackson
Smith & Hart
3 Blue Steppers
Snowball
Dorothy Rushey
Madeline Ward
"East Is West"
Penn (17)
"Mexicana"
Barto & Mann
Dorothy Berke
Leon Parte
Anita & Margo
Carita
Chester Hale Co
'Man Who Came B'
Stanley (17)
Ed Lowry
Bert Wheeler
Joe Penner
Hock & Sully
Geo D Washington
Stanley & White
Dave Gould Co
Bob Alton
"Little Caesar"
PROVIDENCE, R.I.
Fays (16)
Theodore, Enrico, N
Gaudsmith Bros
Tom Lomas Co
Biana Co
Leach Le Q'l'n Co
"Part Time Wife"
WASHINGT'N, D.C.
Loew's (24)
Allan Rogers
Harry Rose
Sondos Bros
Deno & Rochelle
Lee Lee Lee & Lee
Margie Green
Sam Paige
YONKERS, N. Y.
Loew's
1st half (24-27)
LeFleur & Portia
O'Neill & Manners
Mardo & Janis
Luis Russe'l Orch
(One to fill)
2d half (28-30)
Dakotas
Fortunello & Cril
Demarest & Deland
Amerique & Neville
(One to fill)

Picture Theatres

NEW YORK CITY
Capitol (16)
"Krinolin Kapers"
Runaway 4
Yvette Rugal
Joyce Coles
A & L Carr
Ganjou Bros & D
Hale Girls
"Reducing"
Paramount (16)
"3 of A Kind"
Hal Neiman
Grace Bowman
Fred Sylvester Co
Fred Evans Girls
Geo Prize Co
"No Limit"
Roxy (16)
Patricia Bowman
Leonide Massine
3 Kemmy's
"Once A Sinner"
BROOKLYN, N. Y.
Fox (16)
"Wild & Woolly" U
Kirk & Lawrence
Hart's Krazy Kats
Bud Carlisle
Aussie & Czech
Ray Angwin
Murray Co
"Man W Came B'k"
Paramount (16)
"Romantic N'ts" U
Roy Bolger
Roy Cropper
Olga Steck
Rudy Vallee
Rubinoff
"No Limit"
CHICAGO, ILL.
Chicago (23)
"Putt Putt"
Al Evans Bd
Hunter & Percival
Chevalier Bros
Grace Johnston
Merriel Abbott Co
"Scandal Sheet"
Oriental (23)
"Cheer Up"
3 Blue Steppers
Wilbur Hall
Lambert Ballet
"The Gang Buster"
Paradise (23)
"Rookies"
Mark Fisher Bd
Dane & Arthur
Mae Wynn & B'ddy
Harrison & Elmo
Lambert Boys & G
"Right to Love"
Tivoli (23)
"Holly Days"
Fr'nkie Masters Bd
George Riley
Gaynor & Byron
Melody Singers
Lambert Ballet
"Hell's Angels"
Uptown (23)
Al Kvale Bd
Ryan & Noblette
3 Blue Steppers
Lambert Ballet
"Hell's Angels"
BOSTON, MASS.
Keith-Albee (17)
Tom Patricola
Brooks & Rush
Powers & Jarrett
Cadet 6
Gwynne Co
"Going Wild"
BUFFALO, N. Y.
Buffalo (17)
Frank Richardson
Al Mitchel
Herschel Henlere
Erner & Fisher
Gus & Will
Exania Makletzova
"Gang Buster"
Hippodrome (17)
Rae Samuels
Jack Sidney
Addie Seamon
Allen & Canfield
Dawe Barnums Co
Enos Frazere

Loew

NEW YORK CITY
Boulevard
1st half (24-27)
Little Pippifax Co
De Costa & Gridley
Fields & Georgie
Magic Fountain
(One to fill)
2d half (28-30)
Olvera Bros
Lucille Benstead
Jack Conway
Ross & Bennett
Ann Pritchard Co
Capitol (24)
Hyde & Burrill
Yvette Rugel
A & L Carr
Joyce Coles
Angelo Andree & S

Fanchon & Marco

NEW YORK CITY
Academy of Music
1st half (23-26)
"Wild & Woolly" I
Kirk & Lawrence
Hart's Krazy Kats
Bud Carell
Aussie & Czech
Ray Angwin
Bud Murray Gir's
Audubon
2d half (27-29)
"Wild & Woolly" I
Kirk & Lawrence
Hart's Krazy Kats
Bud Carel
Aussie & Czech
Ray Angwin
Bud Murray Girls
La Salle & Mack
Ramon & Virginia
Bebe Sherman
Roy Loom's Co
OAKLAND, CAL.
Oakland (23)
"Topical Tunes"
Calligary Bros
B & E Furoff
Alexander S S
Dorothy Thomas
Sunkist Beauties
O'LA. CITY, OK.
Warner (22)
"Seeing Double" I
C & C Stroud
Marty Wille
Miller Twins
Elca Twins
St John Twins

A STUDY IN
SUPPLENESS
GERTRUDE FISHER
PUBLIX TOUR
Dir. LEDDY & SMITH

ATLANTA, GA.
Fox (23)
"Green Devil" I
Peg Leg Bates
Bobby Gilbert
Miles & Kover
Harvey Karels
Rita Lane
Mel Elwood
Hol' Studio Girls
BRIDGEP'RT, CT.
Fox Poli (23)
"Gobs of Joy" I
Arthur "Pat" West
3 Jolly Tars
Scotty Weston
Dolly Kramer
Treen
Wanda Allen
Moore & Moore
Curtis Coley
Johnny Jones
Rena & Rathburn
Ken Gatewood
Doyle 4
BROOKLYN, N. Y.
Fox (22)
Modes of Hollyw'd
Shore & Moore
Haline Francis
Fanny Joy
Harry Snirl
12 Unison Dancers
Hol' Studio Models
BUTTE
Fox (23)
"Espanola"
J & H Griffith
Harry Vernon
Mayo & Caruso
May Packer
Abbey Green
DETROIT, MICH.
Fox (23)
"U S Indian Bd"
Chief Shannatona
Bella Donna
FRESNO, CALIF.
Wilson
1st half (22-24)
'Vaudeville Echoes'
9 Allisons
Aerial Rooneys
B "Uke" Henshaw
GLENDALE, CAL.
Alexander
2d half (25-28)
"Mail Carriers" U
4 O'Connors
Sunkist Beauties
HARTFORD, CT.
Capitol (23)
"New Yorker" U
Callahan & Jacks'n
Whitey Roberts
Marjorie Burke
Leah Sanborn
Dorothy Bartosch
Sunkist Beauties
HOLLYWOOD
Pantages (22)
'Top of the World'
Jack Pepper
Fawn & Jardon
Kay Menard
Sunkist Beauties
JOPLIN, MO.
Fox (22)
Country Club Idea
Masters & Grayce
McGrath & Deeds
Ray Samuel
Leonora Cori
Fa'la Twins
Nolay Twins
Holly Twins
Parker Twins
Maltby Twins
PASADENA
Colorado (22)
"Golden West"
Will Aubrey
Russe l & Johnson
Albertina Rasch Tr
PHILADELPHIA
Fox (22)
"Jems & Jams" I
J & J McKenna
Will Cowan
Nee Wong
Jean MacDonald
Jim Penman
Franklin & Astell
Sunkist Beauties
PORTLAND
Paramount (22)
"The Dance"
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Roland
Dave Robel
SALEM, WASH.
Capitol
2d half (24-25)
"Gondoliers"
The Romeros
J'zzlips Richardson
Moro & Yaconelli
Sunkist Beauties
SAN BERDO, CAL.
California
1st half (22-24)
"Mail Carriers"
4 O'Connors
Sunkist Beauties
SAN DIEGO, CAL.
Fox (22)
"Africana"
Prosper & Maret
Oscar Taylor
Cherrie & Tomasita
Sunkist Beauties
S. FR'CISCO, CAL.
Loew's Warfield
(23)
"Icy Hot"
3 Le Grohs
Betty Lou Webb
Harris & Wallace
Sunkist Ensemble
SAN JOSE, CALIF.
California
2d half (25-28)
"Vaudeville" I
9 Allisons
Aerial Rooneys
Bobby Henshaw
SEATTLE, WASH.
Paramount (22)
'Moonlite' Revels
George Broadhurst
Charles Brugge
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Ens
SPRING'F'LD, ILL.
Palace (23)
'F'tain of Youth' I
Frank Elmer
Sunkist Beauties
LOS ANGELES
Loew's State (22)
"Vaudeville"
Mel Klee
Norman Thomas
Wells & Winthrop
LOUISVILLE, KY.
National (22)
Idea in Blue
Renoff & Renova
Mitzi Mayfair
Harry Savoy
Webster & Marino
Paul Russell
Sunkist Ballet
MILW'KEE, WIS.
Wisconsin (23)
"Wy R'ck When" U
3 Bennett Bros
Charles Irwin
Jellybean Johnson
Max Hart
Madeline Du Val
Carlo Torney Co
MIN'POLIS, MINN.
Pantages (22)
"Seasons" U
Frank Melino Co
Lottie Loder
Ada Broadhurst
Ted Lodford
NIAGARA FALLS
Strand (23)
"Doll Follies" U
Les Kicks
Lottie Mayer
Eddie Hanley
Frank Siever
B & J Crosby
Ed Cheney
Sunkist Diving
ST. LOUIS, MO.
Fox (22)
'Hlywd Co'legians'
Dorothy Crooker
Guy Buck
TACOMA, WASH.
Broadway (22)
"Society Circus"
Harr's Twins
Tabor & Greene
Betty Martin
Wooding's Half Pts
W'SHINGT'N, D.C.
Fox (22)
'Victor Herbert' I
Buddy Howe
Walter Powell
Electric 2
Victor Herbert 3
Belcher Dancers
W'RC'ST'R, MASS.
Palace (23)
"On the Set" U
Rose Valrada
Miriam Bellett
Gil Lamb
DeLara & Lolita
Browne & Willa
Carla Torney Co

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

(Continued on page 70)

Picture Crowd and Promoters Drop Wad On L. A. Golf Open

Hollywood, Jan. 20.

That $10,000 Los Angeles open golf tourney raised plenty of trouble with picture shooting schedules. All of Hollywood that could vamp over to the Wilshire for the three-day play did so in the manner of kids skipping school.

Attendance totaled over 18,000, and the gross less than $10,000 at $1.50 per. The picture mob managed to get in on its reputation.

Ed Dudley, a stranger from Wilmington, Del., walked of with first money with 285 for 72 holes. An outsider, he was overlooked in the betting. Most of the picture money went on Walter Hagen, Gene Sarazen, MacDonald Smith, Tommy Armour and Leo Diegel.

Dudley gets $3,500 for his win. Second place, tied by Al Espinosa and Eddie Loos, both of Chicago, was worth $1,750 to each of the boys. Third place was also a tie, being split up by Tommy Armour, national pro champ and Frank Walsh of Chicago.

All the pros who played here treked to Agua Caliente for that spot's $25,000 open. Against that dough, the L. A. tourney is just a warm-up.

Film League Scores

R-K-O basket ball team walloped the M-G-M five in a hard fought game Jan. 16, by the score of 24 to 23.

In another film league match Pathe trimmed Fox, 30 to 18, the score being an upset as Fox is the league champion.

The games were played aboard the naval training ship "Illinois" in New York.

Fawcett Changes

Marsella Burke has been appointed managing western editor of the two Fawcett fan publications, "Screen Play" and "Hollywood Magazine." Ted Le Berthon, picture editor of the Los Angeles "Record," leaves that sheet to become associate editor of the latter. Llewllyn Miller replaces him on the "Record."

"Dutch" Ergenbright, who has been associate editor of the "Hollywood," goes from the film town to Robbinsdale, Minn., as assistant editor to Jack Smalley, of the seven Fawcett publications printed there.

NEW YORK THEATRES

THE THEATRE GUILD Presents
MIDNIGHT
GUILD THEATRE
52nd., West of B'way
Eves., 8:50; Mats. Thurs. & Sat., 2:40

ELIZABETH, THE QUEEN
MARTIN BECK THEATRE
45th St., W. of 8th Ave.
Eves., 8:40; Mats. Thurs. & Sat., 2:40

RKO MAYFAIR THEATRE B'wy at 47th
Continuous from 10 a.m. Midnite Shows Pop. Prices Bryant 9-6851
"BEAU IDEAL"
Mighty Sequel to "Beau Geste," with Ralph Forbes, Lorella Young, Irene Rich
RKO 2nd Anniversary Greater Show Month

GLOBE THEATRE. Chic. 4-8500. B'way at 46th St
2 Shows Daily All Seats Reserved $2.00 Top Seats Now on Sale Sat., Sun. & Hol. 3 Shows
Commencing Mon., Jan. 26
"CIMARRON"
with Richard Dix, Irene Dunne, Estelle Taylor
RKO 2nd Anniversary Greater Show Month

Dwight Deere Wiman presents
MARY BOLAND
In Her Gayest Comedy Hit
VINEGAR TREE
PLAYHOUSE W. 48 St. Bry 9-2628 Ev.8:40. Mts.Wed.&Sat.

DAVID BELASCO presents
HELEN GAHAGAN in "TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO THEA., W. 44th St. Evs. 8:40. Mats. Thurs. & Sat.

RKO Always a Good Show
PALACE 47th ST. & B'WAY
HARRY RICHMAN
WEAVER BROS. & ELUIRY
KATE SMITH—"HOME FOLKS"
"A NIGHT IN CLUB RICHMAN"
AND HERMAN TIMBERG & CO.
58th ST. AT THIRD AVE.
Wednesday to Fri., Jan 21, to 23
DANGER LIGHTS
Louis Wolheim—Robt. Armstrong
Leatrice Joy in Person
86th ST. AT LEX. AVE.
Wednesday to Fri., Jan 21, to 23
DANGER LIGHTS
Louis Wolheim—Robt. Armstrong
Healy & Cross

LAURENCE RIVERS presents
PHILIP GOES FORTH
By GEORGE KELLY
BILTMORE Thea., West 47th St. Ev.8.40. Mt. Wd.&Sat.
THE GREEN PASTURES
MANSFIELD Theatre, W. 47th St. Evenings, 8:30
No One Seated During Scenes
Mats. Wednesday & Saturday, 2:30

GILBERT MILLER presents
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with Zita Johann and Herbert Marshall
HENRY MILLER'S THEATRE 124 W.43d St.
Eves. 8:30. Mats. Thur. & Sat., 2:30
HELEN HAYES in PETTICOAT INFLUENCE
with HENRY STEPHENSON
EMPIRE Theatre, B'way & 40th St. Ev.8.50. Mts.Wd.&Sat.2:30
Phone PE 6-2670

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
"ONCE A SINNER"
with DOROTHY MACKAILL
On the stage "Wagneriana"
World's Largest Orchestra
"Ballet Venetian"—"La Cubanola"
Brilliant Spectacle by a host of Entertainers.
Chorus, Ballet, Roxyettes

MARIE DRESSLER & POLLY MORAN
in "REDUCING"
Revue: Hyde & Burrell, Yvette Rugel—Bunchuk & Orchestra.
Doors open 10:30 a.m. Picture begins 10.55, 1.05, 3.20, 5.35, 7.55, 10.15, 11.40.
CAPITOL B'WAY & 51st St.

"Greatest revue ever produced in America."—Garland, Telegram.
Clifton Webb
Fred Allen Libby Holman
in The Revue of Revues
"THREE'S A CROWD"
Selwyn Th., W.42dSt. Evs.8:30. Mts.Thur.&Sat.

A. H. WOODS Presents
ARTHUR BYRON in "FIVE STAR FINAL"
Staged by Worthington Miner
CORT THEATRE 48th Street East of B'way
Evs. 8:50. Mats. Wed. & Sat., 2:30

JOE COOK in His Fleetest, Funniest Musical
FINE and DANDY
"A SMASH HIT."—Walter Winchell.
ERLANGER'S THEATRE, W. 44th St. PE 6-7963
Evs. 8.30. Mats. Wed. & Sat., 2.30

Why They're Missing

One of the Broadway boys, noting that many of the familiar faces around the square have been missing lately, decided to find out why.

He discovered that most of them were so far behind in hotel rent they were afraid to leave their rooms for fear of finding double locks on the doors when they returned.

OH, MR. DEMPSEY— AND OH, MR. HEENEY

By JACK PULASKI

Tom Heeney, whom they once pitted against Gene Tunney to the subsequent loss of the Madison Square Garden Corp., was technically kayoed by Max Baer, the California cub, at the Garden Friday. It was one of those sorry mixups among the officials and certainly no help to the fight game, which needs help hereabouts.

Heeney did a Dempsey-Firpo early in the third round, going out of the ring feet last. Whether he would have gone down from the Baer punch is questionable. Max pushed Tom and the bottom strand of the ropes tripped him. Tom threatened to sit on the laps of Dan Parker of the "Mirror" and Jimmy Dawson of the "Times." Neither wanted him and shoved a bit. Then Charley Harvey, who handles Heeney, along with Dan Parker, gimped over and hoisted the New Zealander into the ring.

Jack Dempsey was refereeing. Heeney took a posture on one knee and Dempsey tolled the count. It was eight all between Dempsey and Arthur Donovan, who was the knock-down timekeeper. But the official timekeeper made it 10 and shouted "And out." Heeney wasn't hurt and laughed as he went onto the typewriters. He wanted to continue, and so did Baer, but Dempsey said it was all over.

Dempsey might have disregarded the timekeepers and ordered the fight to go on, but didn't. There was a report that Donovan, one of the regular referees at the Garden, gave Dempsey "the works" for butting in. Jack got himself a thousand bucks for his few minutes. Said to have done the Garden a favor by cutting his price from three G's. But his appearance was not given much publicity, the Garden apparently not being sure the former champ would show. Attendance was little better than usual.

Dempsey's 2d Muff

As for the fight, Baer failed to show any more than he did at his debut with Ernie Schaff. He was on the long end of the betting, but Heeney was much better than figured. In fact, Tom had the best of the going up to the fliv finish. Dempsey refereed the first 10-rounder, which ended in the second with one egg falling on his mug. For the approximate four minutes in the ring as the third man, Dempsey therefore got about $250 per minute. He always could grab coin. Dempsey refereed that Scott-Van Porat foul thing a year or so ago at the Garden. He didn't know what to do then either.

In the semi-final Marty Gallagher was awarded a draw with Paul Swiderski. Latter is a fairly good heavyweight boxer. Not so long ago he socked Mickey Walker so hard in the first round at Louisville that Jack Kearns turned out the lights. In the intervening 10 minutes Mickey revived and went on to win.

Gallagher was a substitute and did not appear to be in the pink. He took a beating from Swiderski in the early rounds and then got the range. Marty popped Paul's head back so many times with a left jab that he evened up the score, but Swiderski was much the better at infighting. Latter conceded nearly 26 pounds to Gallagher, who weighed 206.

Pitt Sees Chance of a New Outdoor Glove Arena

Pittsburgh, Jan. 20.

Erection of a new outdoor boxing arena, which will compete with Meyer's Bowl, was forecast here last week when Judge Gray handed down an order directing the receiver of the defunct Guyasuta Kennel Club to remove all buildings on the club's lease in order that a new tenant could erect.

Guyasuta dog track went into the red a few weeks after opening last summer.

The new boxing venture is understood to be headed by John L. Hernon, former newspaperman and now manager of Motor Square Garden, where bouts are held during the winter. Club, however, is also said to have financial backing other than the owners of the Garden.

'Round the Square

Bouncing Window Washer

Broadway has an iron-faced window washer who has proven his worth in drops. The last, a few days ago, occurred on 45th street in the Pirollet restaurant building. Little waitresses took the man for dead and the ambulance surgeon declared the guy had taken his last flop.

But—half way to the operating room the washer suddenly sat up and demanded to be released. Examination revealed that he had sustained only a broken nose and two cracked teeth by hitting the pavement with his face after toppling from a fifth story.

The William Morris Deluxe Offices

On the entire ninth and tenth floors of the new Mayfair theatre building at Broadway and 47th street are the new quarters of the William Morris agency. They are swellgrand as Ruth Morris loves to say.

It's a long walkaround on either floor. The layout is at right angles, from 47th street to the corner and then the Broadway front, over and around the theatre's auditorium. One can get lost at first looking for someone but the layout is Simplicity in person when known.

Larry Goldie has his own office on the ninth floor, at the far end on 47th street. On that same floor is an audition room with a radio adjunct. This is all new in agency office routine. If the Morris office wishes, while holding an audition, a switch may be turned on and the audition sent to any spot that's the best prospect for the artists going through the motions. At the same time anyone of the Morris crew on the 10th floor who wants to listen in, immediately gets an earful. When Television gets to know itself better, that will slide in, too, so that one may hear and see a Morris audition without leaving their seats.

On the 10th floor is Bill Morris' private office, also those for Abe Lastfogel, Willie Morris, Jr., and several other featured members of the Morris' high man-powered agency.

Nothing has been missed in the duplex suite. Gym, showers, etc.

While the enclosed rooms as separate offices seem to run on without number on both floors.

Morris' is the most complete, expansive, extensive and still compact agency headquarters New York has known.

Debutante Chorines

Tab reporters assigned to Broadway have been making out-of-town society girls out of numerous chorines. One girl whose photo broke on page one had a caption under it which stated that she was merely working in nite clubs to get enough money to take a trip to Europe.

One reporter recently was aired for making his sheet look ridiculous, but the same rag fell for another phoney yarn last week.

Actors as High School Stagers

A new way for experienced professionals to get work has been discovered by Franklyn Ramsay, former professional, now teaching English at the Erasmus High School, Brooklyn, N. Y. Ramsay, out of work for a long time, began looking for something and discovered high schools are anxious to get experienced people who can put on class plays and direct school productions.

It is necessary, of course, to pass a Board of Education exam and be a college graduate—requirements which Ramsay filled. Former professionals who have any teaching ability are considered highly desirable by schools because schools find promotion of plays and class programs aids in general school advance.

Ramsay has put on about a dozen programs at his school thus far this term, working with different classes for separate productions.

Verdict for Lifted Ice

When a jewelry robbery was reported by one of the Lombardo brothers on the day the Guy Lombardo orchestra opened its engagement at the Roosevelt hotel, 18 months ago, the press and public looked upon the incident as probably a publicity stunt. The orchestra boys at that time felt that a contradiction of the exploitation rumors would only serve to place them in a worse predicament and add suspicion so they kept quiet.

Last week a Cleveland jury awarded Carmen Lombardo, one of the four brothers, a verdict of $17,000 against an insurance company in payment of the stolen jewels.

Annual Benefit for Temple

Annual benefit to help pay off the mortgage on Temple Ezrath Israel will be held this year at the Liberty on Feb. 8. Tickets are priced at $5 top with the $1 seats in the second balcony being bought and presented to various orphanages.

Eddie Cantor, William Morris, George Jessel, Al Grossman, James J. Gerson, and Dr. James Chaitovitz are on the executive committee.

Woods' Gadget Opens

A. H. Woods' "Movie of You" started operating last week in a store on Broadway in the Warners Hollywood theatre building. Five machines went into action and except for minor mishaps to the gadgets inside, the new picture stunt looks like it's over. Saturday the take was $900 at a quarter per picture. Sunday it jumped to nearly $1,000. Joe Erber, former vaude manager, is in charge of the place.

Costly Surplus Footage

(Continued from page 5)

cost headache picture seems assured.

The money tossed away in the making is noted when occasionally 30 to 40 "takes" are utilized for one scene. That means everything stops and starts as many times until the director gets what he wants, regardless of how infinitisimal the action and dialog may be. A matter of 10 "takes" is ordinary, even when as many as six cameras may be grinding on the scene for "one" boy or girl separately and "two" boy and girl together shots, full, medium, or closeup. The current thought is to first perfect the scene in rehearsal and then "shoot," as previously planned in cameras, besides getting the entire script in the shape desired before letting a director start on the assignment.

Cast salaries, except in instances, form the minor part of the overhead on a completed feature. It's the carrying charges behind the camera which run up the cost sheets. For this reason no salary slash for contract players is expected or deemed necessary. In the engaging of free lance players, and extras used, more caution is apt to be employed. In the case of the free lance that may mean lower salaries and for the extras, a fewer number.

Maximum Accounts

Any success in reducing studio overhead is not expected to immedately show in rentals to exhibitors, but this is one of the aims. The distrib side of this never ending controversy is that where in the silent days a picture could be sold to 14,000 accounts (theatres) in the U. S. and Canada, with the average major release rarely falling under 8,000 bookings, present coverage has been limited by sound to where 4,000 accounts are considered an excellent showing, while 5,500 about expresses the maximum. Meanwhile, the foreign source of income has been reduced from a 40 to 25% rating on the total gross of a picture.

Many of the studio boys point to the stupendous waste in footage as the obvious cause of the skull crushing overhead. There are other theories, but the putting together of a feature at the rate of but 200 and 300 feet often less and occasionally more, of accepted film a day, must be speeded up if any economy advantages are to be gained, say the picture men.

Even $2 Bills Considered Lucky Now by B'way's Nite Club Waiters

Waiters in the class spots along Broadway who formerly averaged $150 a week are now more than satisfied to grab off $50, most of them working on a five-day week basis.

Night club waiters who as recently as last year usually gave the chill to the headwaiters in the hotel grill rooms are now humbling themselves in order to get jobs in hotels where the tips are not so large but steady work is assurd. If landing they have to kick back plenty before and thereafter to the man at the door, who does the hiring and firing. Standard wage for waiters in clubs and hotels is $1 a day, all earnings above that coming in the form of tips.

Headwaiters in the class spots during the free spending days, now just a memory, who figured $300 just a fair week, are now netting $100 if lucky and thankful for small favors. Guardians of the gate who knew the big spenders by name or sight and hustled them to ringside tables formerly could depend upon a 10 spot at least. Nowadays a good table rarely gets more than a fiver.

Average tip today for a waiter in a Broadway nite club is less than $2, with the boys who deal 'em off the arm content to take a deuce note despite the ill-omen that bill has for the superstitious. In former years waiters in the class clubs audibly referred to the two buck tipper as a mugg but these days the boys are bowing gracefully from is left on the plate.

the hips up and down when a deuce

Most waiters are dyed-in-the-wool gamblers, even those who "no spik gude Engleesh" taking a bath when the stock market crashed and wiped out their margin accounts. Now they concentrate on dice for recreation.

FORMER AERIALIST SAYS GUILTY AS ADDICT

Not many years ago Mrs. Margaret Schultz, 41, of 415 West 46th street, was a trapeze artist with a circus troupe. A few days ago she was in West Side Court, wan and weak, on the charge of being a morphine addict. She is quoted as admitting to Detectives Fred Buckley and Fred Moffet of the Narcotic Division at Headquarters that she has been an addict for years.

Mrs. Schultz, weeping during her brief hearing, pleaded guilty. She told the matron that she acquired the habit years ago. "My nerves were so shattered while performing I began to use the drug. And since then I have been unable to check the habit," she asserted.

Buckley and Moffet arrested the former circus star in her apartment. When arrested the sleuths seized a can of white powder, said to be lump morphine. Buckley and Moffet said Mrs. Schultz's husband is serving a long term in prison.

SPEAK'S PATRON BEATEN

Fitzpatrick Stayed After First Thumping and Got Another

Cuffing patrons without reason seems to be the chief indoor sport of speakeasies. So much so Deputy Chief Inspector James S. Bolan has begun a drive against these places and vows he will clean Times Square of any such cribs.

This was brought about when Lawrence Fitzpatrick, of 20 Seaman avenue, Washington Heights, was severely beaten, he told Detective Joseph Fitzgerald of the West 47th street station in the establishment of Robert Dunn, 334 West 58th street. Fitzpatrick had to be attended by his family physician.

The complainant had been in Dunn's place. He asserted that a barkeep or bouncer in the place sought to beat him with a club, and that he was only saved by a patron.

When the patron had left, Fitzpatrick told the cops, Dunn took up the issue and began where the bouncer had left off. Only he didn't use the club. Dunn did good work with his fists, said Fitzpatrick, who didn't explain why he did not leave with the assisting patron.

The sleuths went to Dunn's place and arrested him. The bouncer had gone. In West Side Court Fitzpatrick stated he feared publicity and withdrew his complaint.

No Yellow Peril Cab License Gets $10 Fine

Pleading guilty to the charge of operating a cabaret without a license, Valentine Lim, Chinese, part owner of the Blue Royal, 2050 Broadway, Yellow Peril restaurant, was fined $10 in West Side Court by Magistrate McKiniry. Lim settled.

Patrolman Willam Tramutola of the West 47th street station entered the restaurant and found a band playing, guests dancing and an act on, he testified.

Lim offered no defense. He is said to be part owner and gave his age as 26. Captain Armander O. Hayes of the West 47th street station has assigned several bluecoats in plain clothes to search out cabarets without a license.

TEX. RACKETS MERGE

Slot Machine Mobs Combine for "Better Business"

Dallas, Jan. 20.

Slot machine racket growing here for ex-'leggers and the easy dough guys. Chiselers organized into two gangs operating machines in drug stores, lunch stands and dives and carrying regular competish war on order of the Chi fraternity. Recently they merged, for "better business."

Machines illegal, but the small fines don't bother them. For a while one gang tried ousting the other by tipping off cops on "locations" of rival stands until other crowd forced to withdraw all machines. But truce made later when discovered this hurt the biz for both.

Gold Passes for Judges

Broadway showmen are wondering if the judicial investigation now on in New York will catch up to the gold passes one legit circuit is said to have fluently issued to quite a number of justices.

Discrimination though was made by the same circuit, from reports. Some of the judges only received silver passes.

Teacher Lost Control of His Hand and Lady Alongside Squawked

Charged with annoying Mrs. Blanche Sollinger, wife of Sidney Sollinger, cellist at the Loew's State, Abraham Gordon, 36, teacher and salesman of 9 Essex street, was found guilty in West Side Court.

The Court suspended sentence on the teacher-salesman, who stated to the cop he was born in Scotland. Patrolman Higgins of West 47th street station was called to the theare by the manager.

Gordon had been taken to the manager's office. He denied that he had annoyed the cellist's wife. "If my hand fell into the lap of Mrs. Sollinger it was purely an accident," sobbed the defendant. The Sollingers reside at 830 7th avenue.

Baseball and at Night Back in Galveston

Galveston, Jan. 20.

Some opposition for Galveston theatres this summer in prospect with island re-entering Texas League, taking over Waco franchise, relinquished by Galveston six years ago.

Shearn Moody, local banker, and hotel owner, heads group restoring baseball to Galveston.

Park will be equipped for night playing, most of local games being scheduled for nights.

Inaccurate Biographies

Will Rogers

By Claude Binyon

Hollywood, Jan. 17.

Will (Bill for short) Rogers is what every girl fears she'll get on a blind date. He chews gum with a clang, the seat of his pants fill out like a sail when he walks, and his hair is still undecided after 51 years. Motherly matrons experience an immediate urge to press him to their bosoms but Mrs. Rogers no like.

Born at Oolagah in the Oklahoma Indian territory, Rogers can trace about a quart of Indian blood back to Chipped Beef, second cousin of Sitting Bull. Because of this the government once decided it should support Rogers, but changed its mind when it found the wrinkle-sleeved philosopher could support the government.

Moving to Missouri at an early age and enrolling in school, Rogers immediately became notorious as the Kid Who Don't Know From Nothing. Whenever a teacher poked a question at him Will stood up, cleared his throat, looked for a place to park his slippery ellum, scratched his head and grinned. By the time he was ready to speak the class had been dismissed and the janitor was whistling "Seeing Nellie Home" as he swept the classroom. Rogers was annoyed but never got around to writing the "Times" about it until 35 years later.

Sore Spot

At Kemper Military Academy later Will's mental reluctance was even more pronounced, but he justified himself in military training astride a horse.

"Rogers," exclaimed a captain one day, "you look like part of a horse!"

"Which part?" asked Will, dismounting and drawing his sword.

"The other part," said the captain.

"Oh," said Rogers. He put his sword back and mounted the animal again. Fifteen minutes later he frowned and approached the captain.

"I've been thinkin" he said, "about what you told me. Which part is the other part?"

"You're certainly no horse's neck, are you?" asked the captain.

"Of course not," said Rogers.

"Well," said the captain.

Rogers saluted and rode away. Fifteen years later he frowned again but couldn't find the captain.

Fairly well educated, Will became a ranch hand in Oklahoma. The foreman was reluctant at first about hiring him, but Rogers promised he'd make up for his lack of college degrees with an I. C. S. correspondence course in philosophy. He didn't keep that promise, however, and eventually was fired for using "who" in place of "whom."

Realizing he could never get anywhere in ranching without that certain cultured air, Rogers drifted to New York and into vaudeville in 1905. He opened at Hammerstein's Roof with a rope and a stick of gum and walked off with only the rope.

As time progressed Will added a little talk to the act. Because of his slow speech he'd actually start the act while on his way to the theatre, and by the time he got on the stage the words were ready to come out. Once he was caught in a traffic jam and finished the act before he could cross the street. To escape a cut on the week he joined Odiva's seals in the tank for that performance.

In 1917 Rogers joined Ziegfeld's "Follies" as a clothes horse. He became a Ziegfeld fixture, deluged with diamonds and proposals of marriage from Shubert magnolias.

His picture career followed. People laughed at him when he got up to speak so he was a success. But the magazine ads never mention that.

Rogers has three children and several polo ponies. Pretty soon the children will get married and he'll have only his polo ponies.

Razzing The Home Town

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

NEW HAVEN

By Harold M. Bone

New Haven, Jan. 17.

An hour and 45 minutes from Broadway.

New Haven—city of old elms and new ideas, sometimes slyly referred to as the backyard of Yale.

New Haven—where Dave Eldridge welcomes tryouts and road shows at the Shubert. Headquarters of Fox New England theatres with Herschel Stuart at the helm. Also, Paramount - Publix with George Cruzen in the executive role, and I. J. Hoffman taking the district bows for Warners.

New Haven—town of critical audiences. They know a ham when they see one. Ask Winchell. The rafters of the Bijou still echo with the Bronx cheer the boys in the nickel seats gave him when he inflicted his act on an unsuspecting public some years ago.

They know a good show when they see it, too, which is why so many ultimate metropolitan smashes first see the light in this city.

New Haven — manufacturer of stage products in every angle of the profession. At Prof. Baker's factory, up at the Yale University theatre, they produce everything from a property man to a playwright. The theatre itself, incidentally, serves as a model for the construction of other playhouses throughout the land.

Between Prof. Baker's plant and Billy Phelps' literature class the entertainment world has been greatly enriched through the efforts of such men as Philip Barry, Donald Ogden Stewart and countless others. Jed Harris, too, has known the smell of the campus here.

New Haven—present home and business cradle of Sylvester Z. Poli. It was here that Poli got his start years ago when he opened up a wax figure exhibit on Church street at a dime a throw. The place made money and Poli soon branched out into the theatrical game and a little more than two years ago he turned over to the Fox people, for more millions than you or I will ever own, his interests in a profit-making chain of theatres that he had built up on the east coast. Poli still retains an interest in things theatrical, but spends most of his time just spending his time.

New Haven — once-upon-a-time home of Allyn King whose light sparkled so brilliantly for Ziegfeld before it was snuffed out by her tragic death that startled so many New Haveners. It was at the old Henblein cafe that Allyn was "discovered."

This is Fred Stone's favorite tryout spot. A Stone premiere without a New Haven background—no kick of it. It was here, too, that Paula, newest of the Stones, first sparkled in public.

New Haven—one-time scene of riotous upheaval among student audiences, but of late considerably tamed down. Time was when Gaby Deslys was appearing at the Hyperion (which housed the better shows in those days) one football night and the entire orchestra crowd started to mount the stage to become a little more familiar with Gaby. It was necessary for the boys backstage to turn the fire hose into the oncoming crowd. Seems, too, a fellow named Jolson was in that same show. The wildest thing the Eli boys do now is to enter the Paramount with a lot of alarm clocks set for an hour later. The boys tie the clocks to the legs of the seats and then exit smilingly.

New Haven—jumping off place of the flower of the radio kingdom—Rudy of the Vallee. Many a social or fraternal organization around town can remember when Rudy played in some benefit show or at a dance for a fee very close to $5. The Roger Sherman restaurant, where his sax moaned nightly while Rudy was getting established, has since been made into an indoor golf course.

New Haven—home-town of Harry Jans (nee Janswick) who did his stuff around the dancehalls just for the kick of it before Elsie Janis helped propel him into her soldier show. Jans now has a partner—Whalen—but has no connection with Wanamaker's.

New Haven—birthplace and present exhibition ground of Barney Rapp—the lad who started by playing a drum at high school dances and then went on to spread his music over the entire country via the theatre, hotels, disc records and the radio. Also the erstwhile home of Poli's stock companies where Irving Cummings, now directing films, and Blanche Yurka first broke through with any degree of success.

This is where Diana Allen and Doris Vinton learned their A, B, C's before Ziegfeld taught them to use their looks and talent. Here, too, Sam Hardy first discovered that he could play a film heavy, and Ruth Tester learned to "sing something simple."

New Haven — contributor of talent to every branch of the amusement field. Some of those who have come through are Carmela and Rosa Ponselle, who started in local cabarets; Cliff Burwell, who left West Haven to help Vallee become famous; Charles Kullman, in opera; Cliff Nazarre, Jeannette Gilmore, Diana Allen, Doris Vinton, Irene Demore, Mary Philips, Jack Kilfeather, Victor Valenti and Rosebud Morse, Fanchon and Marco; Trixie Wells and Ella Hynds, Publix; Al Newman, Neil Hamilton, Walter Garvey, Bebe Tobin and others.

New Haven is quite a town, but it's still a stop on the way to Boston.

Mex Divorce Promise to Cop Gets Toro Held Fast for Grand Jury

Charged with obtaining several hundred dollars from Andrew Wieland, cop, of 6814-65th place, Ridgewood, Queens, to get him a Mexican divorce, Salvatore M. Del Toro, 50, of 216 West 111th street, was arraigned in West Side Court before Magistrate McKiniry and held for the Grand Jury.

"It is all a mistake. I did receive the money stated, but I spent most of it for expenses and cablegrams. I never asserted I could get Bluecoat Wieland a divorce. I told him I would get in touch with an attorney friend of mine in Mexico. I did, and the money was spent legitimately," asserted Del Toro, who is a merchant. Del Toro was arrested by Detectives Francis Farley and Charles Dugan of West 47th street station.

Del Toro is no relative of Arturo Del Toro, famed for obtaining Mexican divorces, declared the defendant. The defendant obtained bail although he spent several days in West Side jail.

Cop had marital troubles and wanted a divorce. He was introduced to Del Toro. The money was given to Del Toro May 14, assert Farley and Dugan.

After a long interlude and no divorce Wieland sought the return of his cash. Del Toro told the complainant how it was spent.

"But try to convince a cop," said Del Toro. When Del Toro was unable to produce divorce or money, Wieland raced to Farley and Dugan, who arrested Del Toro.

BOUNCING CHECKS FOR CHURCH'S BENEFIT HALL

Stanley Kambesel, 50, of Stanley Kambesel, Inc., furriers, 144 West 27th street, and one of the pillars of the Greek Orthodox Church of Theodore on East 43d street was arraigned in West Side Court before Magistrate McKiniry on the charge of giving Edward Bimberg, treasurer of Palm Garden, 306 West 52nd street, a bouncing check for $150.

Kambesel pleaded not guilty. His attorney states the check was a corporate one. Kambesel hired the Palm Garden for the church on April 2, 1930. He was to pay the proprietor $150.

The church was holding a benefit and a thin crowd showed up. Kambesel gave Bimberg the rubber, drawn on the Bank of America.

Kambesel told Bimberg to wait for some time before depositing the check. Bimberg did, and repeated, but it always bounced. Kambesel lives at 2252-24th street, Astoria. He obtained bail pending action of the Grand Jury.

CHATTER

Broadway

Hank Cobbs is ailing.

Jack Wills to the coast.

Arthur Lubin is a sweater-wearer.

Marvis King is motoring to Miami

Rose Otis now in the Bert Adler office.

Lew Frankel p. a.'ing Grace Hayes.

Steve Barutio has resigned from Publix.

Francis Robinson has an Equity franchise.

Estelle Taylor visiting the vaude booking offices.

Marvin Schenck and Sam Lyons southbounders.

This is the season for crazy remedies for colds.

Jack Mahler doing Brooklyn jury duty. Imagine!

Harry Swan broadcasts 15 dialects over WABC.

Three legit producers have offices on 5th avenue.

Richard Dix wears those kind of hats in the street, too.

Doc Bender has stopped doctoring to be doctored. Cold.

Jerry Safron, Radio Pictures, in Havana for three weeks.

Nat Dorfman is p. a'ing the Club Richman and Gene Malin.

Gigolo songs are gaining in popularity in the nite spots.

Bob Savini's new headquarters at the Paul Whiteman offices.

Larry Hart's brother, Ted, going back to vaude for a while.

M. R. Werner, scribe, back from Europe with a manuscript.

Warren Nolan has a mustache, visible in the daytime only.

Carpentier busting in his vaude turn this week at Union Hill.

Lillian Fryer has become manager of Lerner's Lingerie Shop.

Marion McAfee, CBS staff artist, is sympathetic to homeless cats.

Eileen Wilson, William Powell's ex, California bound for pictures.

Mrs. Gertrude Bigelow is staging the annual "Fordham Flashes."

Lodie Vroom, manager of the Miller, home with grippe last week.

Oscar Lavant, song writer, off to the coast on a mysterious mission.

Lee Posner, the Harlemaniac p. a. is just mailing Christmas cards.

Abe Lastfogel has a slight piece of the Holtz-Yellen "You Said It" show.

Nat Kalcheim's wing in sling after handball match. Missed the ball.

Georgia Wolfe, femme casting agent, due back from Europe this week.

Jack Lait starts a Broadway column for the "Evening Journal" Jan. 24.

Joe Glick and Freddy Block are motoring to Fort Myers, Fla., for tarpon.

Newest of the Broadway chow meineries folded after running two weeks.

Merlin H. Aylesworth pres. NBC sailed Saturday (17) for a vacation in Havana.

Picture press agents are becoming dog fanciers to satisfy certain critical humors.

Joe Freiberg, former owner of the Hotel Somerset, is flirting with the agency business.

Eddie Hitchcock, former p.a. for P-P at the Paramount, Broadway, is now free lancing.

Will Hays has returned from the Coast, which means Maurice McKenzie is back, too.

On six-day biz trip here from Chicago, Max Richards spent four in bed with grippe.

Lawrence Hills, publisher of the New York "Herald," Paris edition, in town for a month.

Mrs. W. A. Fields wife of "Fine and Dandy" p. a. operated on, going home to Texas on a visit.

Georgia Paine sails for Europe this week, having recovered from a recent appendix operation.

Novelty sax that doesn't call for lessons getting the lecture spiel in a 7th avenue store pitch.

Madison Square Garden hasn't drawn a capacity house for a boxing show in almost two seasons.

Mrs. Alton D. Parker, wife of the federal judge, wants picture work, and is making the casting offices.

Apple guy in front of the Palace figures he's on the big time now so has jacked the sc: : to a dime.

A mugg lately in Mexico forgot to ask to see one of Mex's flying beans and now he's back, he's sore.

One of Al Reeves' friends on Long Island had a pretty tough police dog he couldn't sell. So he gave it to Al.

Walter Winchell is trying to hang onto his Miami tan while back in New York by taking arc lamp baths.

"Nutsy" Fagin, just one of the boys at the Village Grove Nut Club, has written a song called "Chestnut Stand."

Wife of John Hutchins, of New York "Times," dramatic staff, ill with pneumonia at Presbyterian hospital.

Schwartz boys keeping the Chateau Madrid open anyway; Al Lewis representing his brother, Joe, in Miami.

Stewart family has the field covered; Rosalie with Paramount, Stuart with Warner Bros., and Lee with R-K-O.

Joe Frisco says he doesn't bother to shave any more when stepping out. There's no one in the night clubs, anyway.

Eddie Pidgeon, Ed Carney and a couple of others have "This Week in New York." It's the amusement guide for hotels.

Louis Weitzenkorn who wrote "Five Star Final," hails from Wilkesbarre. Same charge against Samuel Hoffenstein, poet.

Otis Skinner, now 73, looks and acts like a man of 50; keeps in condition by walking about five miles every day.

Nina Mae McKinney, who went abroad with a year's contract set b. the Morris offices, has gone to Berlin from Paris.

All columnists are not actors. Sydney Skolsky's teeth chattered for two hours after introduced at the Palace by Winchell.

Several of the boys in the Guinan Club orchestra had their overcoats lifted while playing a benefit for the "Daily Mirror's" radio fund.

Alfred (Paddy) Carney heavyweight taxi hackman familiar to show people on west 45th street, died of heart failure last week.

Only kind of pulmotor for the fast fading class spots is a gang of wine-buyers like Peggy Joyce, the current darling of the nite clubs.

Actors now have their own round table at Meyer Gerson's with Mrs. Gerson as official hostess at each meal. Marie Hartman is prompter.

Matt Crowley played the lead in "Oh, Promise Me" Friday (16) when Lee Tracey was ill. Crowley is the show's assistant stage manager.

Reuben, the restauranter, is proud of his oversized autograph book, which contains the names of thousands of celebs. It is now almost filled.

Walter Nilsson broadcasting for the guys who robbed his room in the Century Hotel to return the antiques so his burn up won't be so hot.

Jimmy Durante is flashing a congratulatory wire from Maurice Chevalier. Eddie Jackson and Lou Clayton claim Jimmy sent it to himself.

Radio editors writing their review columns in advance are being tripped up regularly by singers and orchestras switching selections at the last minute.

Arthur Murray, dancing master, will go on the NBC network on the National Bridge Dancing Class program. It will have its premiere Friday, Jan. 30.

Last year Charlie Morrison sold Ben Blue his auto. Blue traded it in later for a new one. Now Morrison may buy Blue's latest. They ambush each other.

Newest thing in pansy play is a youth with a c. orus girl dancing routine at the Club Abbey. Uses masks and makes his costume changes on the floor.

Bert Grant, pop tune and hit writer of a few years back, is doing some writing for Rudy Vallee. Grant fell into a flock of dough left by an uncle a year ago.

Lester La Monte, female impersonator at the Club Abbey and creator of crepe paper costumes panicked the boys by bringing his wife around to see the show.

Will Oakland christened his new yacht before a gathering of newspaper boys and girls Monday night (19). It followed a dinner to the gang at his Broadway chateau.

Jewish Theatrical Guild's dinner to Jimmy Walker April 12, at the Hotel Commodore, will be the first dinner the Mayor has been the guest of honor at since assuming that office.

Eddie Cantor says the Brooklyn Albee is such a neighborly neighborhood house that when he wished the audience a Happy New Year the first rows responded in chorus, "The same to you."

Shuberts have placed pay phones in their executive offices, making it mandatory for all calls, outside of actors on business to settle. Each exec now has a little box of nickels handy for his personal phone.

Gus Van suggested Peggy Schenck play the piano with one hand and lean her head on the other. "But that isn't the way I play," she protested. "Maybe not, but it's the way your father played," he said. She changed her mood.

Marvin Schenck and Sam Lyons, southbound to get away from the New York weather, were stopped by snow at Richmond, Va., in the sunny south. They had to duck their auto for a train ride the rest of the way. Mrs. Schenck is along.

Milton Feld, division director in charge of Publix houses in the east, gave the heads of all departments in the New York theatres a New Year's gift—and they're still wondering whether they ought to thank him for it or not. The gift was a text-book on advertising.

Pat Casey aired New York Friday, the day following his niece, Mary King, was married to Bernard Moriarty, in the same town. Pat is returning to the coast, where he will probably now have to wash his own dishes, since Mary is looking after another man.

In an attempt to buck the Mayfair's Saturday night dance at the Ritz, the Central Park Casino is inaugurating a similar stunt on the same night to be known as the Ninety and Nine. Allegedly no more than 99 persons will be allowed to attend any of the dances.

Georgie Jessel was kidding with Walter Winchell the other day. A few hours later a Broadwayite who remembered that the couple had not been too friendly in the past, asked him about it. "Listen," Georgie replied, "I'm smart. When an organization gets too big for me, I always join it."

Took the surgeons 60 minutes to locate Christo's appendix at the Jamaica (L. I.) Hospital, and another 40 minutes to fish it out. That's the kind of guy Christo is and he'll quit the hospital in a few days now. Christo's partner, John, at the time was in Miami, setting the Roman Pools restaurant in order.

A vaudevillian walked into an agent's office last week seeking time. The agent said that could be arranged and for 40 weeks—to start next autumn. The actor wanted to know what about the meantime. Replied the agent: "Well, next month is February; after that is March and April and then you lay off for the summer, so why worry meantime?"

Joe Laurie, Jr.'s black police dog, "Chief," is dead, apparently poisoned by a bone dosed with arsenic, thrown into the back yard on West 46th street where the Lauries reside. Joe had kidded, saying he would have to get rid of the dog, the loudest barker in the block, because it bit his friends. Laurie declares he is going to get a great dane, twice as big as the defunct police dog.

One of the columnists for a New York evening daily decided on a joke the other day which bounced him right out of his job. He was let out last Saturday. The columnist, thinking he could build up his info sources through the stunt, sent out a circular letter asking for material. The letter was sent to everyone he could think of. In it he mentioned that he would appreciate any kind of news that would "break up families, or hurt somebody." Such info, he said, he would gladly print. One of the letters fell into the palms of the newspaper's publisher.

Hollywood

Frank Brunner now road agent for Belasco and Curran.

The height of jealousy out here is that of any two sound engineers.

Two new Spanish casting directories and a Spanish publicity bulletin have set up.

Milt Korich back with Fred Ullman at Hollywood after several months at Victoria.

Josephine Dunn and Clyde E. Greathouse, non-professional, have made up minds to marry.

John V. A. Weaver is back in Paramount's writing department after a jaunt around Europe.

Home folks got word that Grace Fisher, former musical comedy and vaudeville girl, known here as Evelyn Howell, made her operatic debut in Milan, Italy.

John Auer is associated with Ernesto Vilches in the latter's new Paramount distribution contract.

Newspaper gossip has Howard McRae taking over the L. A. "Express"; object, metropolitan daily.

Tourist biz so bad hotels are ballyhooing summer rates this winter. Usually the tariff mounts for the winter.

Billy Sunday whooping it at Churchill tabernacle after vigorous panning by local ministers' organization. Evangelist aging.

Norman Burnstine, ex-Paramount writer, is not B. P. Schulberg's nephew but remotely related through marriage via a great-uncle. Burnstine left Par over contract terms.

Rex Bell, besides being Clara Bow's b. f., is trying to make himself important as her business manager, squawking on the actress' disbursements. Latter goes ahead regardless.

Sam Baerwitz's claim on Al Boasberg for a 50-50 split in the B. B. Corp., handling Boasberg's writings, has been settled by the latter paying Baerwitz to release him from all obligations.

Berlin

Eugen Burg had his 6th birthday.

Lucien Mandelik-Weiner gone to St. Moritz.

Hofrat Tango Bryck back from the States.

The Marmor Haus pictures will become a run theatre.

Niddy Impekoven is expected from Ceylon in February.

"Whispering" Jack Smith is singing in the "Dancing Femina."

Fritzi Massary and Max Pallenberg will make a trip round the world in May.

The Praesenz Film Company has engaged Walter Ruttmann for a sound educational.

Lee Parry is a hit in Nelson's revue, "Gluck muss Man Haben" ("One Must Be Lucky.")

A guarantee of $250,000 was asked for Germany for Charlie Chaplin's picture, "City Lights."

The industrialist Werner von Siemens has sold one of his Wurlitzer organs to Ufa's Palast am Zoo.

Maria Ivogun will again appear on the stage in the opera "Don Jose Pasquale" after a long interval.

The actress Grete Maren, who was shot in Vienna by a suitor, plays a part in the next Joe May film.

Heinrich George has seen "The Big House" in London and is keen to act the Beery role in the German.

Carol Rathaus has written the music for the Terra-United Artists talker "The Murderer Dimitrij Karamasoff."

Marlene Dietrich screened "Morocco" for her husband, Rudi Sieber, her mother, Willy Forst and other friends.

The composer Friedrich Hollander, who wrote the songs of the "Blue Angel," will open the Berlin cabaret Tingeltange.)

Franz Lehar is going over an old operette "Das Furstenkind" ("The Duke Child"), which he will bring out in a form similar to "The Land of Laughter."

Sybil Thorndike came here to see Ferdinand Bruckner's "Konigin Elisabeth" ("Queen Elizabeth") and is enthusiastic about Agnes Straub in the title part.

Richard Tauber's next sound film is "Die grosse Attraktion" ("The Big Attraction"). It will be directed by Max Reichmann. Franz Lehar wrote the music.

The Brothers Rotter have discovered a new singing star, Lucy Manen, who played the title part of Paul Abraham's "Victoria und ihr Husar" at the 150th performance.

The first night of Vicky Baum's play, "Pariser Platz 13," will take place at the Kammerspiele. The leading female part is played by Lilly Daroas, wife of Franz Molnar.

Max Reinhardt will open his new theatre. Theatre am Kurfurstendamm with Bourdet's play. "Sex Faible" ("Weaker Sex"). The date of the opening is not yet fixed. Reinhardt will stage the same play in Vienna before it comes to Berlin.

Loop

Phil Baker took a Chi holiday.

Herman Bernie, Ben's brother, visiting.

Tom Mix did a bit of yachting while in the burg.

"Sport" Hermann and Charles Hall back from the east.

Jules Stein flew in from New York because he was in a hurry.

Geo. Wintz put on a performance of "Jonesy" for Loop actors.

Sam Roberts and Joe Shure are recent converts to the iron hat.

George Brown, R-K-O p. a. is now George "College Inn" Brown.

Morris Silver has been appointed Mr. Fixit of the William Morris office.

Arthur Brisbane stopped off between trains to try and count the town's rackets.

Congress Hotel has been selected as the spot for the Allied convention here next month.

Marjorie Livingston supplying offstage warbling at the Goodman these "Sea Gull" days.

Leo Schallman snaps on his new eye cheaters when he wants to sneak around incognito.

Literati group has moved from Schlogl's to a Saturday afternoon session at the Bismarck.

Chi. opera goes on a seven-week tour next week. House closed here till next season.

Frank Burke, news scribe of Minneapolis, in town as personal manager of Olson & Johnson.

Film row rooting for the Ascher boys to make good their comeback attempt at the Punch and Judy.

Harry Mervis made a bid for newspaper space by riding in a police caboose, but not one local daily fell.

With football now remembered only in newspaper morgues, Frank Dare has turned his attention to what a great game hockey is.

California, here they come! Jack Miller and Lou Reinheimer of film row, while Sid Spiegel will probably be there to give 'em the welcome hand.

Nan Elliott's office in the Wm. Morris office is decorated with calendars from the country's representative railroads. If Miss Elliott takes one down, that particular r. r. agent gets sore.

Dry officers, trying to open a bootlegger's vault in the Delaware building with blow torches, set fire to the place. In spite of the prayers of the indie agents, the fire laddies doused the blaze before any collectible damages could take place.

Miami

Phil Plant in Palm Beach.

Kay Thomas vacationing at Coral Gables.

Lee Shubert has joined the beach combers.

Murphy and Johnson will be at Deauville.

Margaret Vane's arrival helps musical circles.

Bernarr Macfadden arrived via plane for winter.

Donie Bush, manager Chicago White Sox, golfing.

Ray Long, editor of Cosmopolitan, at the races.

Joe Bannon, of "Racing Form," here for the races.

Miami Biltmore opened with smart dinner dance.

Rudy Vallee opens at the Olympia Feb. 1 for two weeks.

Joe Le Blang and family at the Hollywood Beach hotel.

Lou Magnolia promoting wrestling bouts at Biscayne Fronton.

Achille Auguelli, mural painter, arrived from Pebble Beach.

Anatole Friedland and Mr. and Mrs. Johnny Hyde motored in.

St. Louis American league club will train at West Palm Beach.

Henry Coppinger, the alligator boy, opened at the Roman Pools.

Marion Perham Gale, poet and authoress, resting on the beach.

Marion O'Brien has started dancing classes at the Pancoast.

P. Bravo, owner Palace hotel, Havana, is here looking for talent.

William Green, president American Federation Labor, stopped over.

Steve Donoghue, famous English jockey, here on short visit. Pleasure only.

Ex-Governor Alfred E. Smith and John J. Raskob are expected at the Whitehall.

City Bank of Miami Beach which failed Dec. 13, reopened, paying its depositors one hundred per cent.

Philip Lieberman of New York, who took over the assets and liabilities was elected president.

Mrs. Webb Jay, mother of Jesse Jay, owner of station WIOD, died here last week.

Tommy Howell, the big bear of the wheat pit, is here on his new yacht, "Thalia."

Vincent Richards, tennis champ, here to make a "Sportlight" with Grantland Rice.

Looks like all the minnies will wind up behind the eight ball. Fad dying out here.

Art De Kuh, Italian heavyweight, will fight Jack Herman at Coral Gables, Jan. 29.

Mrs. William Randolph Hearst expected to visit Captain and Mrs. R. Amcotts Wilson.

Mrs. Ernie Golden, wife of the orchestra leader, has leased an apartment for the season.

J. E. Wood, formerly magician in vaudeville, found shot to death in his garage at St. Petersburg.

Hugh Bancroft, owner "Wall Street Journal," arrived with his wife and daughter for an extended stay.

Hollywood Beach hotel had its first Sunday night concert this week. Orchestra under Al Schofield.

Bob Shawkey, ex-manager of the Yankees, arrived by plane a few hours after Mrs. Shawkey passed away.

Floridian Hotel Club opened Jan. 15, with Henry Santry band and Lorris and Fermine. Rooms failed to open.

Club Embassy opened 14th, with Bobbie Arnst on the floor. Gene Fosdick and band. Show failed to impress.

Bob O'Donnell, of Publix, arrived from New Orleans and will remain all season. Mrs. O'Donnell accompanied him.

S. A. Lynch Enterprise Finance Corporation wins suit for $11,000 instituted by local plumbers. Lynch winters here.

Galli-Curci was recipient of a bouquet of flowers and book of poetry from John D. Rockefeller while playing Ormond Beach.

Helen Hicks, premiere golfer, is in St. Petersburg praticing, before meeting the British invasion at Palm Beach later in the year.

Mrs. Jimmy Walker presented Mir, Cuban Jai Alai champ, with a silver loving cup when he defeated Garate for the American title.

It is reported Al Capone has sold his estate on Palm Island and will quit Miami territory. Rumor made front pages in all local papers.

Senator J. W. Wadsworth of New York and party, including Mrs. Payne Whitney, stopped over here a day for the races. Left for Havana.

Deauville got under way the 16th with George Olsen and band, Johnny Shaw, Millard Costello, Gene Dix, Murphy and Johnson and Nasca.

Everglades Club, Palm Beach, holding Tuesday night supper dances after the weekly flights sponsored by American Legion. Very doggy.

Prominent Wall Streeters here on vacation include Richard Whitney, Donal Cutler, Bill Danforth, Sailing Baruch, Frederick M. Burnham and Lawrence Miller.

John Millen, amateur tennis star and a member of the Palm Beach staff of E. F. Hutton & Co., married to Miss Nancy Pierson Sands. Miss Sands is a daughter of Mrs. Jerome D. Gedney and very prominent socially.

Race track opened 15th to crowd of approximately 12,000. Certificate (mutuel) system of betting in vogue and seemed to please everyone but the New York mob who like the layers. Frank Ford of the Embassy Club started the meet off right by having half a yard on an 80 to 1.

Newspapermen here covering the races include Harry Williams and Eddie Farrel, "Racing Form"; Tom Lynch, Cincinnati "Enquirer"; Frank Ortell, New York "Telegram"; J. J. Fitzgerald, "Telegraph"; G. F. T. Ryall, "World"; Gale Haugh, Baltimore "Post"; Vincent Treanor, "Evening World"; Al Copeland, "News"; Tom Thorp, "Journal"; Fred Keats, "Mirror"; and Fred Hayden, Associated Press.

A special premiere of Warner Bros.'s "Illicit" before a brilliant and distinguished audience. Throngs before the theatre and standing room was at a premium. Flood lights and spots brilliantly illuminated the entrance and foyer of the Fairfax theatre. Mayor Reeder, Henry Swartzberg, manager, and Nate Bauer of Station WIOD greeted the celebs and notable guests. Very smart and dressy affair and assumed the proportions of a gala event.

Brooklyn

Barkers in front of the stock burlesque show at old Werba's Brooklyn theatre.

Steve Barutio out as house manager at local Paramount. No one, as yet, appointed.

This is Rudy Vallee's farewell week at the Par. Duke Ellington and his band coming in for a couple of weeks.

"The Eagle" has lost the Bungle comic strip. "Eve World" has it. Bungle followers, faithful to the "Eagle," are now rooting for Hairbreadth Harry.

Leon Byk, big time slot machine man and president of the Triangle Mint Corporation, held up on his way home with his wife. Jewelry and cash taken.

Edward G. Robinson showed for a personal appearance at the Strand where "Little Caesar" is packing them in. First time in ages a live actor has walked the Strand stage.

Rian James, columnist on the Brooklyn "Eagle," and the author of "Dining in New York," has a second ready for the press. It's in a breezy way on old time celebs. Alexander the Great, Plato, Caesar, Hannibal and Lord Nelson among the mentioned.

The publicity force at the Paramount down with the cri (that's cold in medic circles), Maurice Bergman, chief; Les Kaufman, another exploiteer who hails from Chicago; Henry Spiegel and Judy MacRae, all got it. Bergman was the first one to creep out, surrounded by mufflers.

Paris

Anna Pavlowa resting in Cannes.

Paris damp as a cellar and cold as a grave.

Ralph Lawton still at the American Hospital.

Rumors of the Alfred Knopf divorce around.

The Gordon Pollocks off to St. Jean de Luz.

Jim Abbe has become Chaliapin's head photographer.

Pearl Shepherd finished her first French talker contract.

Claude McKay occasionally heard from in the wilds of Morocco.

Victor Prahl finally leaving Paris to fill engagements in Chicago.

Saint-Granier after his divorce looking cheerful at El Garron.

To a Frenchman the Caits brothers look like Gilbert and Wolheim.

Mary McCormick and Pola Negri both talking about Serge Mdivani.

Sisley Huddleston about to crash with another opus about artists in Paris.

Albert deserting at night his own Champs Elysees eatery to go to Montmartre.

Americans in Paris waiting for Jed Kiley to arrive and tell them about Hollywood.

Elliott Paul writing a new book between composing the letters for the Herald Mailbag.

Sherman sisters rehearsing a new routine so they can team up as a comedy dance act.

Another party at the Ritz by Elsa Maxwell. Jean Patou, the dressmaker, its high spot.

It's chic to spend one evening a week seeing amateurs get the hook in French audition theatre.

The Jan and Cora Gordons celebrating the success of their Hollywood book by a party for the drinking Paris literati.

The Guitrys going South before they give the Parisians a break with their first new play this season, "Franz Hals," in February.

American and British theatrical artists in Paris, holding their annual shindig under the guiding hand of the Rev. Anstruther Carew.

Thelma Lee (DeBelle and Lee) coming of age the day before she leaves for Nice and Algiers. Everybody kissing her for the occasion.

French playwright wants to know if it's safe to send his most risque plays to Broadway, if he takes out the bad words. Probably safer in.

Everybody going south where it's warm, including Kay Boyle, Link Gillespie, Dorothy Kreymborg, Nina Wilcox Putnam and Laurence Vail.

Marx brothers looking for an engagement in Paris after their four weeks in England. Only one apt to make a hit is the speechless Arthur (Harpo).

Roseray and Capella split. Each looking for other partners for separate adagio teams. Roseray already has Dressler from the Hazel and Klatoff act.

Vincent Youmans told the French the show business in America has never been so good as it is this season. Of course from here Vince sees it from the small end of a spy glass.

Charles E. Isaacson with Marshall Hall as first aide de camp, over here to propagandize for Canadian dramatic, song and dance artists, via elaborate radio broadcasting.

La Meri (Miss Russell Merriweather Hughes from Texas) has taken Hendrick Van Loon's son for the first male partner she has ever had. Hitherto has done her folk dances alone.

Sylvia Beach giving a very private, very literary evening with James Joyce, Padraic Colum, champagne and Edith Sitwell at the helm reading poetry harder to understand than the Einstein theory.

The Traveling Theatre, donated by Alfred T. White (of Brooklyn), giving its first performances for the poor children of Montmartre. William Gwin of San Francisco directing. Admission free to children, 12c. for adults. Not so much of a giveaway.

Havana

Octavus Roy Cohen here for golf.

Big Jai-Alai closed and players going to Miami.

John McGraw in daily attendance at the gee-gees.

La Verbena still showing the naughty pictures.

Tokio and Montmartre just getting along.

Earl Carpenter's orchestra will open Jan. 20, at the Casino.

Hot tip at gee-gees cost the Kaelker Brothers, operating the betting ring, plenty.

Adolphe Menjou knocked the flaps cold with his clear spoken Spanish in his latest pict., "Amor Audaz."

Don Azpiazu again at the Casino, but with an entirely different combo with exception of singers and Ramon Gonzales.

Ruth Lungsford, Casino's cigaret girl, has more class than many society women that patronize the gaming house.

Steve Donoghue, winner of six Epson Derbies in England, spent three weeks here. Rode a few times, but no luck on poor nags.

Students' riots resumed. Society femmes parade in front of Palace displaying banners. Papers siding with revolt were suppressed.

Newark

So are song sheets.

Unemployed apples are out again.

"War Nurse" opened at Loew's; biggest in weeks or months.

Newark "Free Press" in receivership, and receiver called the paper off. The original German edition, "Freie Zeitung," continues.

Branford stage midnight performance tonight in co-operation with all other theatres and unions for benefit of unemployed, under sanction of mayor's committee.

Warners is running double features in neighborhoods, making two pictures grow where only one bloomed before. Even "Check and Double Check" doubled.

London

Breadline reaching record lengths.

Cup tie football fever at its height.

Monty Banks directing pugs in talkers.

Braziers to soften pitches at the big ball games.

Gunner Meir the latest boxer to crash show biz.

Herbert Mundin now rated a complete comedian.

Bernard Shaw in lights over the Carlton portico.

There's a Charles Farrell in the English studios too.

Jack Weaver directing variety program at Palace.

The Princess Royal, eldest surviving sister of King George, who died in her London home in Portman Square, was the keenest theatregoer in the royal family. She was 63.

Jack Buchanan swears he'll make some more talkers.

W. T. Ellinger caught the "Author, producer, star," habit.

The current Douglas Murray show is an improvement.

Kid Lewis, one time ring champ, has a part down Elstree way.

Speed cops getting glances from the dames. Dashing business.

Bernard Nedell with his name in lights over the Wyndham's marquee.

American acts reckon it's cheaper to lay off here than in the States.

John Stuart giving up vaude now talkers are coming along again.

Bernard Mainwaring now a fully fledged talker producer. Two shorts.

Herbert Mundin doing a dame part in a current talker burlesque.

British International looking for a sobbie to do fashion dope for the tabs.

Leslie Hiscetts (he's Twickenham director) have been visited by the stork.

John Galsworthy got $10,000 for the talker rights of "The Skin Game."

Gordon Harker now getting bruiser parts, still complete with glasses.

Jayce ("Kellogg's All Bran") Warbis, noted film legman, became a father.

So many provincials in this town they even stop and stare at the Coliseum lights.

Clive MacManus arranging press studio visits. Used to have them arranged for him.

Film trade didn't figure in the honors list, after all, despite optimism in certain studies.

So many men laid off along Fleet Street the number of smalltime publicity offices is increasing daily.

Norman Walker, reading the "Middle Watch" notices from the States, is in two minds about it.

Julius Hagen threw a beanfeast for the Twickenham unit, and only invited half the London papers.

Blattner Corporation only reported a loss of $4,000 on the year, very hot for an indie British unit.

"Mail" and "Express" are busy printing stuff about the President Harding business, in opposition to each other.

Somebody just pointed out the Gainsborough telegraphic address is "Astuteness, London." And the film trade, too.

Pittsburgh

Larry Jacobs out as Fulton mgr.

Teddy (Mrs. Ed) Lowry on sick list.

Mrs. Ted Claire's smile never wears off.

Penn on air four mornings weekly from WJAS.

Art Gorman, "Press" ex-radio ed. writing a play.

Jimmy Balmer 15 pounds lighter. No more steaks night.

Mrs. Ed Vail, wife of Sharp stock director, hates the stage.

Florence Turner, from "Princess Charming," at Show Boat.

Bernie Armstrong gave Dorothy Bushey the ring last week.

Vin Barnett back in town after some picture-making on coast.

Al Spink around telling the villagers about "America's Sweetheart."

Earl Roeser from song-plugging to theatre manager. At small-seat Palace.

Bob Hughes doing daily articles in "Press" on Luke Barnett's stunts with big shots.

Dick Powell on sick leave in Atlantic City. Wally Jackson pinch-hitting as m. c. at Enright.

Johnny Harris elected president Harris Amusement Co. of Detroit, succeeding late Dennis Harris.

Carnegie Tech drama crew tickled over Fox contract for Hardie Albright, grad of the local school.

Stanley has penchant for sorrel-top mgrs. Vince Topkins, who followed Earle Bailey, also a red-head.

Charlie Danver, "Post-Gazette" columnist, sporting pearl-gray, double-breasted vest. Maybe after vaude date.

Doug and Joan refused to see a flock of newshounds and photographers during a stopover here last week. In bed, they said, and couldn't be bothered.

Al Lichtman, Lou Sidney, Bill Rodgers, Bert Wheeler, Phil Reisman, Joe Goldberg, Leo Fitzgerald and Harry Fitzgerald all took in Variety Club dinner Sunday night.

Detroit

Regent theatre goes stage presentation.

Billy Elsohn of R-K-O vacationed in town for a day.

Clarence Loewe of the Fox real estate branch in town.

Georgie Givot at the Hollywood went Greek in a big way.

Palais D'Or, professional night, getting big turnout of the profesh.

Jack Mansfield of Publix, here, recently from Californeyeaye, and keeps looking for the sun.

Don Kennelly and Don Howard of the Sketch Book are framing an act for the nite life circuit.

Nate Platt, district chief for Publix here, is playing house for a few days. In bed with grippe.

Joe La Rose was out of circulation for a few days with a cold but is coughing much better now.

Several of the rounders went to Toledo to the opening of the new Show Boat there. Georgie Faye in m. c.

Norman Priest, singer, and announcer of Station WMBC, is m. c.'ing at the Addison Hotel's Florentine room.

Freddie Schader, p. a. for Fox here, has his dog "Bardo" out on loan every now and then on a percentage basis.

Maurice J. Caplan, pres. of the Metropolitan Film Co., has been named manager of the Olympia, an arena where various sports events are held.

Washington

Ace Berry, regional manager for R-K-O all over his recent automobile accident.

Mabelle Jennings, owner of the dramatic desk on the tabloid "News," has been off the job the past week. Flu epidemic has hit Washington.

In another week or so the last vistages of Poli's will be removed from the old site south of the Treasury building. All that remain now are four walls.

Prize fighting "out" in the District Auditorium, under the management of Duke Fosse, has been playing to crowded houses each Thursday night with wrestling carnivals.

Robert Downing, the old actor, recently turned evangelist, has opened a dramatic studio where he is teaching the young idea how to shoot lines over the footlights.

Si Goodfriend, an old theatrical agent, without any show to press agent, spent the week in Washington visiting his friends of the dramatic desks—and "seeing Washington."

C. Harry Schreiber is new house manager at R-K-O Keith's, replacing Corbin Sheild. Mannie Stutz, for many seasons manager of Loew's Columbia, is on advertising and publicity.

Jimmy Cooper, old burlesque producer, folded his mystery play, "The Blue Ghost" after its week in the Belasco. Nine people out of work, among them Seena Owen, the picture player.

Gilbert K. Chesterton and Cosmo Hamilton, debating the question: "Is Psychology a Curse?" filled Constitution Hall Wednesday. They had Supreme Court Justice Stafford as Master of Ceremonies.

Jimmy Lake, manager of the Gayety, dons the grease paint again this week for his old role of comedian. He has recruited a lot of Washington talent to help him and calls it "Jimmy Lake's Own Show."

After Senator Tom Heflin, of Alabama, had signed a contract to meet Clarence Darrow in debate—Darrow refused to meet the Southern statesman on a Washington platform, or, for that matter, on any platform.

Robert Marchant, local radio entertainer, is one of the important witnesses in the latest murder case interesting the nation's capital—the Beulah Limerick mystery. Miss Limerick a Poli theatre usher last season.

Richard Hale, here this week with the Theatre Guild's "Green Grow the Lilacs," is a Washington boy who got his start in the dramatic field at Central High School. His sister is Ruth Hale, wife of Heywood Broun.

When theatregoers, anxious to see Francine Larrimore's latest production, "Storm Song," appeared at the National, Wednesday night (14), they were confronted by an excited bunch of theatre employees who

(Continued on page 52)

RITZY

Apropos of the alliance of Kay Francis and Kenneth McKenna, this is his first marriage and her third. His real name is Leo Mielziner, Jr., son of Leo Mielziner, New York artist, and brother of Jo Mielziner, stage designer. Kay was named for her mother, who was once a well known stock actress as Katherine Clinton. Born in Oklahoma City, Kay was educated to a convent at Fort Lee, N. J., and at schools in Ossining and Garden City. Her first engagement was with the Walker stock company.

Social Registerite in Film

Another Kay, Kay Leslie has signed a contract with Paramount to act in the Long Island talker production starring Tallulah Bankhead. Katherine is in the Social Register, with her parents, Mr. and Mrs. Warren Leslie. Kay made her stage debut a year ago in "Rebound," the comedy by Donald Ogden Stewart.

Edward A. Fitz Gerald died recently in England, where he lived many years, although born in Litchfield, Conn. He is survived by a brother, Augustin Fitz Gerald, author. Their mother, the late Mrs. John Fitz Gerald, died in 1897, and left $4,000,000 to St. Luke's Hospital. The family owned immensely valuable real estate in various parts of New York City, including the Broadway block from 42d to 43d Streets, containing the Fitzgerald Building and George M. Cohan Theatre.

Pat Collinge's Background

Patricia Collinge returns to Broadway in "Anatol." Born and bred in Dublin, she first acted in London in "Little Black Sambo," 1904, and in New York in "Queen of the Moulin Rouge. In 1913 she supported Douglas Fairbanks in "Hawthorne of the U. S. A.," the next year creating the title role in "Pollyanna." She has contributed clever material to magazines.

Mary Lawton has rented the apartment of Mrs. Ethelbert Nevin at 325 East 72d Street, widow of the composer of "The Rosary" and other famous selections founded a school of drama in Surry, Maine. Her son Ethelberg Paul Nevin, married Jennie Fassett, daughter of Mrs. J. Sloat Fassett. The younger Mrs. Nevin is a sister of Jay Fassett, actor.

Bluest Blood

The bluest blood in connection with pictures is that of the honeymooning Count and Countess Carlo Boeuf. From a noble family of Genoa, the Count directs foreign films for Metro-Goldwyn-Mayer. His bride was Beatrice Gallatin, of New York, daughter of Mr. and Mrs. Goelet Gallatin, and related to the Gallatins, Posts and Gerrys, all distinguished in Colonial times, before the Revolution. She is a cousin of Langdon Post, Assemblyman, formerly film critic of the "Evening World." Oddly enough, the Count's first wife, the late Edith Candler, was a cousin of the present wife.

In "The Parisian Front" department, the interesting Christine commented on the Marquis Francois de Breteuil, who married a Russian known as Moussia, she acting in pictures, he directing. The dowager Marquise de Breteuil was Lita Garner, of New York, and the Viscountess Jacques de Breteuil was Elizabeth Ridgway, of New York.

MARRIAGES

Jacquette Calvin (non pro) to Ralph Cedar in Hollywood, Cal., Jan. 12. Groom is film director.

Marie Klein to Lou Elewitz in Omaha recently. Groom is with Des Moines (Ia.) Publix staff.

Helen Lelansky to James William Hinton in Miami, Fla., Dec. 11. Bride is director and manager of "Smart Set Girls" orchestra (vaude).

Margaret Smith (non-pro) to Harry Salisbury, Jan. 31, in Brooklyn, N. Y. Groom is with Fox's Red Star Music Co.

BIRTHS

Mr. and Mrs. A. Pam Blumental, a daughter, Jan. 12, in the Lenox Hill Hospital, N. Y. Father is with Warner Bros.

Mr. and Mrs. Tom Thibault, son, at their home, Woonsocket, R. I. Mother is formerly of the Denno Sisters; father now with the Seven Mariners.

Mr. and Mrs. Jack Conway, son, Jan. 12 in Hollywood. Conway is a director at M-G-M.

Mr. and Mrs. Arthur Hornblow, jr., son, Jan. 18. Mother is former Julia Crosby, legit actress; father is a production executive with Samuel Goldwyn.

Mr. and Mrs. Arthur Hornblow, Jr., in Los Angeles, son, Jan. 18. Father is a production executive of United Artists.

The Parisian Front

By Christine

Paris, Jan. 11.

There's a picture on the Boulevards now, completely French talker, with a little French ingenue in it, Simone Genevois. She has a very minor part which she plays neither exceptionally well nor badly. In fact, were she not a name established almost two years ago one wouldn't notice her at all. She points a moral for ingenues for this reason.

Two years ago Simone Genevois' name was heralded all over Paris in big letters, and her picture was shown at one of the swankiest galas ever given here, at the Opera itself. It was the sound picture which took Pathe Natan over a year to make, and heaps of money as well. The story was the life of Joan of Arc, and Simone played the Saint. She was 17, very lovely, with exactly the type of beauty necessary for such a role, and she had been chosen from a contest. She was chosen exclusively for her looks. She couldn't act, which was one of the foremost reasons why it took such a long time to make the picture. Every tear, every gesture and every emotion had to be wrung from her by sheer force of the director. Nevertheless she got lots of publicity.

The picture launched with so much trouble and expense was a flop. It disappeared from view entirely after no more than six months' exploitation and Natan thumbed the long term contract he had given Simone Genevois, and wondered what in the world he was to do with her next. She couldn't act in fluffy French comedies because she wasn't the type, and her voice was discovered inadequate. Nevertheless, with French ingenues so scarce, he decided to try and make the best of it. He gave her lessons in English, diction and voice, and waited for some part to crop up into which she could possibly fit.

Just Rode Along

Simone was not shrewd where an American girl with such opportunities would have been. She was very young, certainly, but her success had in no way developed her ambitions—it had ruined them. That the picture had been a flop never occurred to her; that she would have to retrieve herself in a new picture as soon as possible never occurred to her; that she needed the training for speech badly that Natan was offering her never occurred to her. In fact, nothing occurred to her except that she was earning a salary by contract without working for it, and that her name had been on posters all over France, and also that she had been elected for all this luck from among hundreds of other girls. She did exactly nothing to keep this luck with her by work and shrewdness. Within six months of that first flop, she would have done something one way or another, definitely. She would have squeezed every ounce of advantage from her position, had searched and studied plays, improved her voice, got herself publicity. In other words, she would have gone crazy with ambition.

Simone did nothing, and when a year and a half later after the picture in which she played the lead, a small undistinguished part was offered her, simply to keep her working, she took it without demur. And she played it without distinction. And there you are!

Enterprising America

Here's another story that hinges on the same subject—this time about an American girl in France, who wants to be an ingenue in French talkers. She's Margot Yoder, who began her career as Michio Ito's accompanist, then went to Hollywood where she played the piano for a few talkers, and between times understudied around and did atmosphere for comedies. She eventually won a scholarship which provided free lessons from Alfred Cortot, one of the best French pianists. She scraped together the money to get to Paris, leaving a boy friend in Hollywood, one Wright by name, who had a yen for her amounting to madness. He followed her to New York where he beat her up and said he would eventually kill her, if she didn't desist on the career idea. She left for Paris, spending her time coming over in the ship's hospital. Once over here she plunged into music and French. Hollywood ambitions came over with her and she decided to do some work around the French studios. In the meantime the discarded suitor had sent her several threatening letters, the last of which announced firmly that he would be over by the holidays, so that he could kill her on Christmas eve. She informed a man friend here, of this and he informed the French police. They cooperated beautifully and on Christmas eve a signal was given and Mr. Wright (who had carried out his promise by appearing) was hurried to the French jail, from where he was sent to Antwerp. He is being hunted for there, but the heroine of this tale believes he is on his way to America.

Margot Makes Hay

Margot, however, is using to best advantage all the publicity the story has given her, hounding the studios, and pursuing the study of the French language with terrible zeal. Maurice Barbour, who is getting ready to shoot his next picture, "Bob, Milliardaire" ("Bob, the Millionaire") out at Billaincourt studios sometime the end of this month, has already given her a part in the picture. He says her French is already good enough to hear in a talker, and besides that Margot films gorgeously. She has a very lovely slim figure, red hair and a Garbo mouth and brow. Furthermore she has a light in her eye that spells determination and ambition. Now she has a small contract and a lot of publicity. What an American girl with all that besires shrewdness and courage can do in a country where they need ingenues remains to be seen, but so far she's won against the odds.

Art or Money

Continuing on the topic of young girls, there are two dancers over here with big ambitions, Lois Hutton and Helene Vanel. They are just finishing up a pretty flat engagement at the Empire, Paris' vaudehouse. Several years ago in St. Paul, a little village near Cannes, they started a theatre of the dance with a school thrown in. Every so often they went to Berlin or Italy or came up to Paris and gave recitals for money, to keep the theatre going. They eventually gave up the school idea, as they said they usually had pupils too temperamental to be serious, and it took all their time trying to keep them straightened out. They've come up to the Empire for the last time this year, and they're right. Trying to compromise between pleasing a hardboiled audience in a vaude house, and satisfying the ambitions of their Theatre of Color and Rhythm was too big a task so they have just about decided to make art if not money.

They presented three dances at the Empire in a hideous spot on the bill. They came on right after the acrobats that opened the show, so that they were dancing while each individual in the audience was climbing over his neighbor to get to his seat. Variety interviewer found them almost in tears backstage, but calmed them down by getting the subject around to the St. Paul theatre. They both talked at once. "We paint our own scenery—we pull up our own curtain—we make our own costumes—we are our own electricians—we devise our own dances—we have phonograph music." Sounds pretty awful, doesn't it? But as a matter of fact it isn't all, chiefly because they have original ideas, they are both good looking, one tall and dark, the other elfish and blonde. They don't charge admission (they give a public performance every Tuesday night) because they would have to pay taxes. There is however, a small but conspicuous collection box which you can't miss going out. You let your conscience guide you. Every month they give a gala to which all the idle rich along the Riviera are invited for 50 francs (two dollars). They make money on this, for they gather a surprisingly swank audience of Americans in search of art with their cocktails. Anyway the girls seem to be making a success of it—they've gotten good French notices—and as long as they keep out of the Empire they'll probably continue. You can't blame them for having ideals with their ideas, but you can when they begin to be all tangled up about whether it's appreciation or money they want for their art.

Chatter

(Continued from page 51)

told them the show was off. Near-pneumonia threatened the star. Didn't reopen. Miss Larrimore was well enough to leave town Saturday.

Although a southern city, Washington has bought all the tickets available for three concerts the coming week by the outstanding colored singers, Roland Hayes, Paul Robeson, and Marian Anderson, colored contralto.

In the attempt to beautify approaches to the Nation's Capital, Billboard advertising took it on the chin the past week when all hotel managers agreed to kill their outdoor advertising signs within two miles of Washington.

Col. Reynolds J. Burt, U. S. Infantry, and a prominent member of the Military Order of the Caraboa, has written a dough-boy marching song, "Kings of the Highway." It will be played for the President by the Marine Band at the White House.

When Speaker of the House, Nick Longworth, and his Democratic opponent for the place, Jack Gardner, refused to iron their differences at the annual inaugural ball of the National Press Club in a widely advertised debate, Will Rogers, the comedian was pressed into service—and imitated both of them.

Paul Kester, the playwright, author of "Sweet Nell of Old Drury" and other plays, has taken up a Colonial residence within 60 miles of Washington, in Virginia, and has become quite a habitue of the nation's capital. He recently dramatized Mark Twain's story, "Tom Sawyer," and Broadway may see it soon with an all-star cast.

New Haven

Billy Sunday is coming to town for three weeks.

Try and get past the doorman at the Paramount without a door pass nowadays.

Dave Eldridge of the Shubert has finally booked "Street Scene" for week Feb. 2.

Prof. Baker of the Yale Drama School left Saturday for a lecture tour in the west.

Walter Lippman, lecturing at Yale, predicts passing of tabloids and yellow journals.

Barney Rapp, Fox-Poli m.c., returns Friday from a week in Bermuda. Freddie Mack helped fill in for him.

Billy B. Van, big soap-and-ex-greasepaint man from Newport, N. H., in town to address the Foremen's Club.

Bolton-Cipriano orchestra, high-hat tune twisters, played dance music for 500 guests at the Yale Art School Gallery.

Billy Phelps, Yale's critic, entertained Gilbert K. Chesterton, Britisher, here last week. Chesterton was in town for his debate with Clarence Darrow.

Lew Schaefer and Walter Stuart, Paramount mgs., took Kearney Walton, m.c.; Henry Busse's orchestra and the entire "Vagabond Trails" Publix unit to the unemployment midnight benefit in Hartford Saturday.

Westport

Harriet Carling who was ailing is all better again.

Jack Charash is on a trip with some opera company.

The young daughter of Sinclair Lewis is at the Sinclair farm here.

The Mary Dugan wing to Bayard Veiller's house at Darien is completed.

Agnes Elliot Scott has gone to Palm Beach to appear at the local Playhouse.

Granville Barker's "Romantic Young Lady" being rehearsed by the Westport Players.

Roy Gordon will have to let that artesian well go a while longer because he is engaged for Channing Pollack's "House Beautiful."

Johnny Gruelle has returned from Indianapolis. The snow is still deep, back in the hills. Allan Dinehart's mother says by phone she has only had her mail three times this month.

A talking picture projector for the home which Rudolph Meihling calls the "Sentrola" was tried out for Walter Lissberger at his farm here. Owned by International Projector Co.

Marion Benda who married Baron Rupprecht von Boeklin and has gone to Germany, once wrote a shopping column for the South Norwalk "Sentinel." The paper survived.

Charley Powers, comedy picture producer, has sold the West Norwalk estate he purchased from Orville Harrold, to a Japanese importer. It is close to the Anne Nichols place.

Few of the natives realize that Raoul Walsh is the former Al Walsh who heavied in Music Hall stock at South Norwalk 20 years ago. In the same company with Lynne Overman.

Montreal

Capitol starting double first-run features.

St. Denis, east end neighb, big for strictly French pictures. Flop at first.

"Zizz" Black, m. c. at Capitol, out this week. Has offer to radio announce.

Cabarets running in with theatres. Frolics acts doubling at United Amusements theatres.

Lack of first run pictures for main stems causing consternation. Strand formerly first-run house now exhibiting second runs.

Neighbs feeling effect of Imperial double features at 25-40c, below better class neighb prizes. Considering cut in admish to 20-30c.

Twenty-five cent matinees at main stems not so good. Too well patronized to detriment of night shows. Capitol considering cutting out.

George Rotsky again in limelight with new sound process at Palace, first time in Canada. Brought in fans from curiosity and held them later.

Long pants beats Children's Act prohibiting minors under 16 from going to picture theatres. Any youngster borrowing elder brother's pants sure of admish, from 12 years up.

Minneapolis

Eddie Ruben, Publix district director, hardy soul, goes sans hat in zero weather.

Bill Reuss, Shubert theatre treasurer, is breaking in new automobile, his first bus.

Symphony orchestra members bid goodby this week, starting on long mid-winter tour that takes them as far as Havana.

Flaps and flappers happy. Paul Whiteman and orchestra coming to Marigold dance hall here for one night stand. Scale boosted from 50c to $1.

One hundred and fifty guests at Hotel Ritz' Spanish Room, night club, got a losing thrill when bandits staged hold up and frisked everybody.

Loop theatre managers say that anti-prohibition pronouncements in news weeklies recently have been greeted by salvos of applause.

Big name attractions lined up for Minnesota. Lillian Roth in person next week. Rudy Vallee and Connecticut Yankees in February. Manager Gordon Greene all pepped up.

Despite depression, booze prices haven't come down. Local consumers are charging trust and price fixing and threaten to ask government investigation. Bootleggers complain of poor biz.

Going Places

By Cecelia Ager

If stenogs and shopgirls are beginning to pass up the Clara Bow films, it isn't because they disapprove of her private life. They've begun to neglect her because she's dated. The Bow type is no longer their ideal. Once they wanted to be tempestuous flaps the way she taught them, but they get tired patterning themselves after one personality too long. To be a Bow one has to work too hard; it takes too much energy, and it's absolutely necessary to own a pretty face and a near to perfect figure.

The Joan Crawford personality is easier to do. Pull your hair away from your ears, act languid on the surface, hint at the volcano smouldering inside. You don't have to be beautiful to be a Joan. Everyone has one good feature; that's all that's necessary. Look at Joan's hair, or her mouth—they're not much. She concentrates on her eyes, eyes, fills them with an expression of yearning for higher things and makes them say, "I'm a darned interesting person, once you get to know me." The current girl seeks to be subtle, like Joan. Clara Bow is now too obvious.

"No Limit" at the Paramount is an exceptionally Bow film. The fairly-tale story takes on plausability by the sympathetic direction and sincerity of the acting shown by Miss Bow and Norman Foster. Original twists liven up the film. Allusions to her recent gambling house escapade amuse the audience, gives them an "inside" feeling. No one can really believe the events of the picture, but everybody would like to believe them. Think how much fun it would be to walk into a Rolls and a Park avenue apartment for nothing, when one has always had to work for a living! Romance, that. Clara refused to believe it at first, it was too wonderful to happen to poor little her. Maybe surprises are just waiting to explode into other girls' lives, too.

Norman Foster is shy in a likeable way. Harry Green uses his dialect, and some times it's funny. Stuart Erwin's painfully slow delivery has somehow gotten itself established with picture audiences as funny. Clara Bow is her own impish self, but with a lot of determination this time. Her wild, frizzy hairdress is a relic of a bygone era. Eyelids pencilled with a lavish hand destroy any illusion of spontaneity. The old appeal is there, but she must find a newer, smarter way of expressing it.

Make an Issue of Title

They go to a great deal of trouble in the stage show at the Paramount to establish that it's called "Three of a Kind." Everybody takes it very seriously at first, and you're told in no uncertain terms that things will be done by threes, like it or not.

Three little boys, who were the Inspiration for many feminine ahs when they got all mixed up in the opening dance routines, turned out to be trained midget gymnasts. They were as agile as monkeys, and good little clowns.

Grace Bowman, a determined soprano, sang about a flower from an old-fashioned bouquet; so as to introduce a tremendous bouquet set.

They turned out to be the Fred Evans girls, and came out from among the flowers to do dance routines in threesomes, wearing group costumes that can only be described as "costumes." A comic sang about his experiences in a ladies Turkish bath.

"Beau Ideal," at the Mayfair, is the juiciest Foreign Legion tidbit yet. This tale of the Rover Boys in the Sahara is told in the flashback manner. Melodramatic to the core, its acting is of the heaving chest, and it's jammed with self-sacrifice from start to finish.

Lester Vail, Ralph Forbes, Loretta Young and Leni Stengel stand out because they're on the screen the most.

Marie To Rescue

"There is so much good in the worst of us, etc." decide the "Reducing" authors, when they are stumped for plot logic. Villains suddenly become addicts of sweetness and light and scoundrels contract a frenzy for doing right. Young upstarts calling for a good thrashing are seized with desire to listen to the wisdom of their elders. After Marie Dressler has spoken her mind, the whole cast has a good cry and the right girls marry the right boys.

"Reducing" is a great title for a Marie Dressler-Polly Moran cavorting, but there's very little about reducing in the picture. After the possibilities of Polly Moran's running a weight reduction establishment have given up their share of heavily planted hoke, the film gets plotty. Seems the memories of those responsible for this picture couldn't dig out enough to slapsticks a complete feature length production, but someone did remember that Dressler is a good actress, so they said "Let her emote." She does. It isn't her fault if she spreads her talent on situations as silly as the hoke. Despite the fury of the artificial gags, the plain, lonely touches that crept into the film elicit the loudest laughs.

Anita Page makes up her eyes so black beneath the lower lids that she looks ill. Sally Eilers plays a bad-tempered member of the younger generation convincingly. Buster Collier is supposed to be a youth wicked to the point of seduction, but he looks like a nice lad who happens to have black curly hair. Who has ever seen a fair-haired villain? The M. G. M. wardrobe has been dipped into to provide a coat for Miss Eilers that worked a long time ago in another picture.

Real Comedy At Capitol

"Crinolines" is as good a name for the Capitol stage show as any other. After all, Yvette Rugel does wear them, and they're very nice too. Black velvet for one, blue with pink roses for the other. Besides, there is no m. c. this week, and that makes it very, very old-fashioned in a nice way.

Two girls drop down on a rose-covered swing to announce the numbers, a pleasant departure, save that the amplification of their voices by mechanical means is sort of modern for the atmosphere sought for. Sets and costumes stick to pink with Paris green. The ballet looks very pretty, and comes through with pretty routines. Principals responsible for the realest comedy seen at a picture house in week after week.

Angelo, Andree and Sanger are a burlesque adagio trio with a tiny female impersonator who has studied adagio women to their utter destruction. Andrew and Louise Carr are a young and fresh pair of dancers with a pleasantly straightforward manner. Hyde and Burrell utilize collapsing musical instruments for good, hearty response. Whole show ties together neatly and has learned to stop at its height.

Fruitless Question

It's hard to get oneself worked up over whether a wife should tell, the way "Once a Sinner" at the Roxy would like one to. That problem has been laid to rest long ago, covered with lavender and rosemary. No new developments to the question in this picture to make it contemporary. Direction, continuity, and dialog belong to play technique that used to fascinate our elders. Stilted speeches talk about artificial emotions. Actors get together in pairs and ponder.

John Halliday is an actor of the English school that believes in leaving the mouth slightly open at the conclusion of a sentence. Joel McCrea looks like a younger George Bancroft. He is supposed to hide his breaking heart in good, hard work, so his impassiveness may be acting; who can tell? Dorothy Mackaill has a beautifully shaped head that looks as smart in hats as it does without, and she, for one, uses less make-up for her eyes than she should. In a week of eye-blackened picture actresses this restraint of hers is a breath of "Little Women" in a land of eye-pencil maddened femininity.

Coy Naughtiness at Roxy

"Look at how hot we can be when we have a mind to," says the stage show at the Roxy, and all the Roxyettes and the Roxy ballet corps get together and wiggle through a Rumba routine. But the audience knows they're only fooling. Any theatre that gives them such a sweet and proper item as the Ballet Venitien can have no real wickedness in it. Famous Roxy lighting reproduces a fairyland Venice with a deep blue sea and a large green moon. The gondola that pitter-patters on the stage, turns out to be the ballet corps bending low and holding their red-ruffled capes over their faces until the director shouts "Surprise, surprise!" when they all straighten up, the imps!

"Quartet Plastique's" gymnastic adagio looks intensely dramatic beneath the bunch of lights thrown upon it. Team bursts into arty poses at any opportunity and the members walk off the stage holding one arm outstretched, like picture Indian chiefs.

Cunningness and cuteness, too. The Roxyettes walk out of a big piece of cheese dressed as "Mickey Mouses and Minnie Mouses." Black tights and mouse heads, pink skirts and green pants. 'Normous yellow gloves and shoes, and a big cat to scare them into scampering at the finish.

Where Richman Excels

All is forgiven when Harry Richman bursts into song. Those who began to grow restive at his peculiar manner of M.C.ing the Palace bill, at his interrupting his announcements of the next act; tell a gag, at the much too unrehearsed state of the blackouts, forgot it in a flash when his first note is struck. Wisely he saves his singing for the last. Then they can't get enough of him. Thrilling, the way he concentrates attention for his songs. His assurance is a pleasant trait, now. Singing, he justifies his personality. That jaunty way he does rhythm songs, those strutting poses, the build-ups he achieves—of such is the good Richman made.

The Palace gets more and more "revue" as its M.C.ing goes on. Besides several revue type acts on the bill, the whole bunch collect for the finale, even stepping up in a straight line for the curtain. The Weaver Brothers and Elviry finished their long act at the pinnacle of their success. Pure entertainment to this act. Genuine, good-hearted chuckles grow out of it; clean laughs, nobody has to smirk. They are three rich personalities, each lovable and complete. The gang they've collected are the same sort. They are so finished in their characterization that no one dreams they're acting.

Herman Timberg draws the same kind of response for his nonsense. The Palace is a sentimental place, and when his son steps right in time with father, crys of "Isn't that darling!" and "aren't they sweet!" wave across the audience. People like Kate Smith, too. She doesn't depend on her size to put her over because she doesn't have to. She wants to appear slimmer, so she wears a simple black crepe dress, and she would seem even thinner if she'd have sleeves put in it. A little too much medley in her song arrangements, yet she effects change of rhythm like an orchestrator's dream of what an angel must be like.

Pasquali Brothers go through their effortless routine and the audience knows it's darned hard. Stockings on the Albertina Rasch girls would help their legs to look a bit entrancing. They work best in a straight line. The specialty dancers are too labored to break it up. Sydell Sisters are a mighty muscular pair of girls to go about in very little.

Bill at the State

The Michon Brothers tumbled their way right into the hearts of the people at the State, and stayed there. Everybody hated to see them go, but the Russell Markert Dancers were all dressed up in their best white velvet and net, waiting in the wings, and nobody wanted to hurt such good dancers' feelings. So the girls came on and uncorked a pair of neat specialty dancers, besides a serious ballad warbler. Turn is trained to big time, but swifter tempo and smarter costumes seem necessary for the promotion.

Annunciator said "Vernon Rathburn." That's all. When the curtains parted to disclose four saxophone players, two of them women, everyone wondered who is Vernon Rathburn. Mystery deepened after yet another man stepped forth to do a saxophone solo, and then a high-kicking dancer twirled, and still no way of finding out about Vernon Rathburn. Just as the problem was at its most vexing, someone announced "Vernon Rathburn!" So—a saxophone player, but a mighty good one, and all dressed up in white serge.

George Lyons wisely chooses a harp to accompany his singing and chatter. The harp is a spectacular looking instrument and it can be played with flourishing gestures, besides, it sounds pretty.

Bob Carney and Jean have personalities better than their material. Jean looks sweet in white sweater and skirt and the little ribbon around her head that small actresses are wearing this season.

Near the Pacific

By Grace Green

It seemed for a time that pre-holiday activity were affecting even the smart Embassy Club, to the degree that the "big" luncheon days were also falling off. But now that the holidays have come and gone, not only are the Wednesday and Saturday luncheon hours popular, but the weekday noontime social get-togethers are more elaborate than ever.

The Hollywood and Beverly hostesses are making it "the" thing to stage chummy and not so chummy luncheons for their friends. The to-see-and-to-be-seen-at-the-Embassy complex is now getting to be a vogue all over. For one thing while it doesn't mean much to the men, the feminine appeal at such social gatherings is the hope of lunching with or seeing a film star or stars. It so happens the cinematic satellites are more disposed to parade these days than they used to be, which is perhaps the real reason why the attendance at this membership eating club is so large. Word must get 'round that this or that luminary may be seen entering or leaving, for the gross in natives waiting outside to see their favorites has increased tremendously.

Wednesday saw a generous turnout of celebs, including quite a few of the studio executives, writers, directors and agents, such as Carl Laemmle, Jr., Hobart Henley, Frank Joyce, Jack Mulhall, Herman Mankewicz, and others.

The visiting firegirls were naturally more interested in observing how well, for example, Dolores Del Rio looked after her recent operation. Also how becoming was her black velvet dress with the horizontal pencil stripes of tinsel; and wether or not they preferred the chic black velvet toque with the insert of orange worn as completely off the head as she wore it.

Claire Windsor goes in for dignified simplicity. The reticence of her black frock with a touch of cream lace at the sleeves and neck, and the smart little black hat further made a charming picture.

Mary Astor who hasn't been seen much lately, isn't quite as attractive off the screen as on. Perhaps it was the sombre black crepe-dichine dress with a black and white patent-leather flower as its only trimming at the neckline; or maybe it was the all-black felt hat with not a vestige of hair showing out, but at any rate one has seen this dainty actress looking much better.

"Outward Bound" at $2

The $2 premiere of "Outward Bound" at the Warners' Hollywood bill on a miserable, rainy night which perhaps accounted for the lack of audience distinction. This picture, while not a box-office production due to its depressing theme, is, however, an interesting and unusual attempt.

Intensely absorbed to the finish was Ruth Chatterton whose poise and stunning ermine wrap were envied by many judging by the comments. Maureen O'Sullivan, blushing sweetly, looked attractively girlish in a sheer black gown with which she wore a short black velvet wrap. George Arliss' recent visit to his home in England seems to have agreed with him tremendously. Ralph Forbes was as debonair as ever.

"Stepping Sisters" at the Playhouse was a well cast rollicking farce. The small audience's hearty laughter gave the impression of a full house. May Boley did the burlesque queen perfectly and showed neat lines in white tights, particularly so for such a—ahem!—plump woman.

The gowns throughout were striking, especially so the smartly tailored and fitted black velvet with the criss-cross back and extremely low peplum worn by Kathryn Givney. Another attractive gown was worn by Frances Woodbury. It was of ivory satin with a slightly bloused waist, a fitted hip-line and an intricately tailored, trailing skirt.

Battling Merry Makers

It must be frightfully disappointing to have a party that starts off splendidly suddenly interrupted by a row among the merrymakers. That's what happened to the seventh anniversary party of the Darryl Zannucks at the Ambassador hotel. Just as the spectacular 10 foot swan ice float was to be wheeled in a couple of the boys started messing about.

Most stunningly and unusually attired among the guests was Lilyan Tashman in an organdie eyelet gown in flesh color. The matching short sleeved jacket was banded with sable. Mrs. Zannuck wore a superb creation of white satin with a dainty tracing of rhinestones edging the low decolletage. Her wrap was of white chiffon velvet with a scroll design in Laska ermine. Barbara Stanwyck, whose husband, Frank Fay, was master of ceremonies, chose an audacious model of solid black.

"Up Pops the Devil" at the Belasco is an interesting and enjoyable comedy. Raymond Hackett gives a convincing performance as the husband. Ann Teaman also does well with her assignment and looked lovely in a change to a maize sports' suit with hat, bag, gloves and shoes in brown.

A particularly splendid characterization was given by John Arledge. This good looking youngster should get ahead.

Although the papers around these parts are heralding the $90,000 suit brought against Victor McLaglen by his brother, the boys were nevertheless chatting amicably in Henry's the other night.

Rocking the Boat

John Held, Jr., the ace illustrator, who turned writer recently, has a second book on the presses. Title is "Women Are Necessary."

Held wrote the book between catches of fish.

Gautier's Toy Shop has darling ponies and eager little dogs working, and a very loose-jointed routine.

Sublime Discontent

Philip Barry is a fortunate man. Every time he's ready with a play, a thoughtful providence assembles for him actors sensitive enough to dance upon his eggshell dialog and not trample it. Miraculously he finds them. His plays must be matched with intelligence as delicate as his, or they vanish into air. "Tomorrow and Tomorrow" glistens with a cast as shimmering as the crystallized precipitations of emotions they are engaged to represent; it is this fitness of theirs that makes substance out of his cobwebs.

There's nothing especially stirring about the story of a finely-drawn woman married to a sweet but thick-skulled clod. Nothing revolutionary when she finds a man who responds to her moods. But when they are the charming and fairy-tale people that Mr. Barry sees them, romance gets hold of the Henry Miller theatre and bathes the audience in sentimental longings.

Herbert Marshall is the nicest hero seen hereabouts in much too long a time. He's such a patient darling, so gallant, so understanding, so infinitely tender. Every woman in the audience who fancies her husband doesn't understand her (and that means all of them) wants him to win. It's heartless of Zita Johann to do the dutiful thing and stick to her husband.

Only once, in the second act, did the dialog escape Miss Johann's handling of it and turn into fancy lines, just a bit too thick for conviction. Mr. Marshall, the dear, was always master. When he learns that the child is his, so full seems his heart that hordes of women's handkerchiefs are baptized with furtive tears.

Miss Johann does a capable bit of work, rarely actressy although given a part that must have been a frightful temptation to be Nora. She looks strangely stodgy for one so slim. It may be that smart clothes stifle her, and that she should dress as an exotic personality instead of conventionally correct. Osgood Perkins makes a real role out of just a bit. Harvey Stephens plays with a likable boyish sincerity. But Herbert Marshall is the man to take hold of Philip Barry dialog and put strength beneath its attenuated restraint. His acting is right in tune with the modern precepts that demand never saying the words for what you mean, just as Mr. Barry skims right around a situation and never calls it by name.

VARIETY
Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....$10 Foreign.....$11
Single Copies.....35 Cents

VOL. 101 No. 6

50 YEARS AGO

(From Clipper)

John L. Sullivan continued to clean up all the boxers sent against him with completeness and dispatch. Sullivan and Joe Goss, leading heavyweight, took a benefit in Boston. They matched the Boston Strong Boy against a fighter named Jack Stewart and connoisseurs complained Stewart was pitifully outmatched. Nobody could stand against John L. even at this early stage of his career.

These must have been fat days for city politicians. Frank Mayo, noted actor, was fined $24 in a midwestern city because the City Clerk of the berg was denied admission at the gate without the formality of a ticket.

Many New York streets were made impassable by a heavy snowfall and closed to traffic.

The Harlem speedway hadn't been built, and the fast steppers held their brushes on Jerome avenue. Main event of this week was a contest for a purse for a mile starting at the Arcularius Hotel and ending at Gabe Case's road house. It was Gabe Case who presented a magnum of champagne to the first gentleman driver to arrive in a sleigh with the winter's first snow storm, a prize so much sought after that many of the sports kept watchers on duty when snow threatened and slept in their boots.

Omhad, 12-year-old wife of a Hindu performer in a troup billed for Daly's theatre, New York, gave birth to a child weighing 2 pounds.

Honolulu where "Clipper" had a correspondent now had two theatres. Both were doing well due to a good sugar crop. Apparently they hadn't started the pineapple industry in Hawaii, let alone Chicago.

15 YEARS AGO

(From Variety and Clipper)

Chaplin's contract having expired with Essanay, record bids were made, but he declined to close. His terms for a return to Keystone called for $200,000 in stock as a bonus, $3,500 a week and a percentage on net profit. Another concern offered him straight $10,000 a week, a staggering sum at that time.

The expiring Essanay contract called for $2,500 a week and $10,000 for each picture released.

First of the periodical reports of a huge theatre to be built on the New York-Criterion Broadway site, then controlled by K. & E.

Roscoe ("Fatty") Arbuckle was about to make the vaudeville plunge with a monolog.

Proposal up to extend the cut-rate ticket business to the hotel stands, but opposed by the Shuberts who had a cut rate angle of their own.

Industry was suffering severely from over production, some weeks having as many as 24 releases of features. Situation grew out of over done enthusiasm earlier in the year, and it gave the exhibitors the whip hand. Only producers who felt safe were those who had exhibs tied up on a program basis.

Judge K. M. Landis, now the baseball Czar, was on the Federal bench in Chicago and made a ruling in a bankruptcy proceeding affecting a local theatre.

Among the stars who figured in pictures announced for release were Francis X. Bushman, Theda Bara, Gail Kane, Charles J. Rogers and Montagu Love.

Inside Stuff—Pictures

(Continued from page 4)

London, as part of the banker-conceived plan on internationalization of the film industry, is currently talked about in financial circles.

That being so offers impetus to the idea as indicated that the financial mentors now directing the American film companies interests towards recouping leadership in the foreign market which has dwindled since talker advent, are planning an ultimate result that may throw all foreign version production under one lid. That lid to be Wembley Trust, and its subsidiary, Anglo-American Films, Ltd.

This arises from the fact that Wembley was organized principally to promote producing space in London for quota producers in London or elsewhere. Few if any of these are left of native British films who once aimed that way. It is a consequent indication that the producers who will lease the Wembley space will be American firms. Latter must in the very near future do some production in London. This is owing to quota regulations.

The bankers are supposed to have foreseen this and, therefore Wembley.

What gives the present report strength is the position of British Dominion Films. Latter has a contract with Paramount whereby Par has leased the British Dominion studios for London producing purposes. B. D. is reported as part of the Wembley project.

Under the proposed Wembley plan it is aimed to import American supervision personnel and within the British quota laws, to swing production on a proper basis. This likewise is the plan of Par. British quota law permits only for around 25% outside talent. Rest must all be British.

So far no other American company with the exception of United Artists has indicated intentions of producing in London. With the facilities of Wembley available all may come under the same roof. Bob Kane, now heading Par's Paris production activities, will also have charge of Par's London production with Par's British subsidiary distributing corporation the official producer name.

Several American show persons have been mentioned in connection with Wembley in the organization plans.

Herbert Bayard Swope is now on the R-K-O executive committee. The former m. e. of the N. Y. "World" (morning) is also on the R-K-O board of directors. But the executive committee of the vaudfilm chain is the operating end. It holds the heads of the departments along with the R-K-O president, Hiram Brown.

Placing Swope upon that operating committee will bring the former newspaper man, if he attends its meetings, into intimate contact with the R-K-O operation, theatres and pictures.

It is a recurrence, without any confirmation however, of a former report that Brown is destined to move into another spot on the Radio Family circle in time, with Swope possibly succeeding to Brown's present presidency.

Whatever the Brown move may be will be in the nature of an elevation. Brown has gained further prestige downtown through his direction of R-K-O to date, bringing it out a winner in his two successive and first years. In 1930, despite the bad nine months of that depressed period, R-K-O will show a better earning statement by a million or so than in 1929. That should make the R-K-O net around $3,500,000, excellent despite early predictions made of five or six million for R-K-O in '30.

It's unlikely there will be any more announcements of probable earnings in the show business. It's too dangerous predicting for the show business, that goes by whims and whams. Considering everything R-K-O will look nice with its net of 1930, for R-K-O had it pretty tough with its picture supply for the first eight months of last year.

R-K-O also expanded to quite an extent in 1930, in theatres and pictures. This may bring its best results in 1931. R-K-O added a couple of first class circuits in '30, the Interstate and Libson's, while at the end of the year it tacked on Pathe as a merged picture producer.

While circuits have been successful in cutting down the free lists to a practical minimum elsewhere, Washington, D. C., remains the one hot spot in this respect. It's given that the free lists at the circuit houses in the country's capital, in any instance, will equal if not exceed the largest of any Broadway film house.

Senators, Congressmen, Army and Navy officials, high government employees, the diplomatic corps and certain secretaries are included.

While a pass may entitle the holder to but two seats, it's a frequent occurrence in Washington for the grantee to bring along guests. These may be two or many. If the pass holder is of importance the house manager can't even think of squawking. Just clicks his heels and smiles a welcome.

On the official home office of the circuit, the rub comes double because it's inside. This is because of the newsreels. To the latter is due much of the present Washington pass system. This is mainly through a system which has been built up as the newsreels go to official Washington for co-operation or consent for certain news shot ventures.

On the newsreels' end it is figured that keeping the self-important birds happy along with the others is a matter of necessity as well as good business.

In the instance of one film company the demands of the newsreel editors for season passes for Washington officials brought a hot retort, but they were granted nevertheless.

A couple of exhibs from Ioway, unaware that Sid Grauman was no longer actively concerned in the Chinese (now operated by Fox West Coast), called on Grauman and asked to be shown through. Grauman said: "Well, the Chinese is no longer called the Chinese; we call it the Mayan now and if you want to come down late at night I'll show you a rehearsal."

The Mayan is a downtown L. A. legit house where Grauman is opening "Once in a Lifetime." The Ioway exhibs, after watching rehearsals of the comedy-drama, expressed themselves: "Thanks a lot for your courtesy, Mr. Grauman, but if you don't mind our saying so, this is the lousiest prolog we ever saw."

In connection with the same play, Sid framed Moss Hart, its co-author, who is out here to also act in it. Hart has charge of okaying the casting and was hot after a Von Stroheim type for the director part. None would do, so finally Grauman got Von Stroheim down to read a couple of sides, altering his appearance only by sideburns. The director was introduced to Hart as Eric Olsen. Hart heard Von Stroheim read his test "sides" and concluded that the reading was fair but that he (the actual Von Stroheim) didn't look enough like the Von Stroheim type desired.

Lyceum theatre, Minneapolis, housing "The Birth of a Nation," took heavy newspaper space last week to "express regret because thousands of people suffered the inconvenience of being prevented from entering our theatre by officers holding no warrant and claiming no violation of any specific law."

After a persistent fight, the mayor finally succeeded in stopping the picture and closing the theatre at the outset of the second week, but only for two days. Management obtained another federal court restraining order on Wednesday and reopened with the picture.

When the mayor first tried to stop the picture, the theatre went to district court for an injunction. Losing out, it carried the matter into federal court and obtained a temporary restraining order. Then it secured a license from the city council signed by the mayor. Having this license it thought everything was oke and dropped the federal court case. But as soon as the case was dropped the mayor, although he had signed the license, closed the theatre.

Film Songs Pushed Back

With picture publishers printing only those film songs which have commercial possibilities, the turmoil created by picture songs is gone for good and the publishers are now working on the pre-picture song basis. Of the songs currently published by the six major picture publishers, pops predominate.

The three best present sellers in each of the six leading film publishers' catalogs are examples of the missing picture song. Out of the entire lot, only one film song stands out, "Three Little Words" (Harms) from the Amos 'n' Andy flicker. Famous, Par's publisher, has pop songs for its best sellers; ditto Remick's, Warner publisher; ditto Robbins', Metro's publisher.

DeSylva, B. & H., and Witmark's, also Warner publishers, have one film song each doing fairly well, although both are shaded by one or two popular songs selling much better.

With $130,000 so far used up on the trip and with 40 reels of material, now being assembled, Universal execs are wondering what they can get out of "The White Captive," travel stuff shot in Borneo by a U outfit headed by Harry Garson.

Six months away and hounded by fever and headaches, literal and otherwise, the unit has not yet turned in more than a few feet of stuff that can be used. First five reels seen by the execs were various camera angles on a gorilla in an enclosure, with action mostly missing. Sticks keep coming into the picture prompting the monkey to do his stuff, which he won't.

Of the stuff so far seen only one other animal got into the picture—a few feet of a black leopard.

"Little Caesar," the WB record breaker of the Strand, New York, last week, played to almost as many people in its after-midnight shows daily as before that hour. It's an underworlder and the underworld of the town seemed to come out of their hideaways as the nights grew darker.

The Strand did $75,800, busting a record some years old, of the Chaplin silent "Circus." That played the Strand without accompaniment, meaning it only had to turn over as fast as the house could run "The Circus" off.

About 18½ hours daily for the Strand each day last week. It opened at nine in the morning and locked up the next morning at 3:30.

House staff almost paralyzed one night at around 11:30 when a woman with a babe in her arms paid admission, walking in to watch the show.

Joseph M. Schenck revealed in New York before returning to the Coast this week that he is shooting for a string of 200 theatres on the Coast and Southwest within two years. He has no plans for a national circuit.

By next September the first 25 theatres in the string will be operating. These, as well as all the others, will be of one design and will range from 900 to 1,200 seats. Harold B. Franklin will likely be the ultimate general operators of the circuit in conjunction with his own chain now in the process of formation.

Warners origially purchased "The Maltese Falcon" for John Barrymore but a later home office ruling not to cast him in any modern clothes pieces caused Ricardo Cortez to be assigned the lead. Bebe Daniels is opposite Cortez, the first under her new exclusive FN contract.

Miss Daniels was released by Joseph I. Schnitzer from her Radio contract to go FN for two years. She will make four a year at $10,000 a week for every working week. At first Radio okayed a loan to FN-WB of Miss Daniels for two pictures, but Frank Joyce, of Joyce and Selznick, her Hollywood agents, secured the release.

Names of playwrights as picture draws are being used in connection with Broadway showings of two films. Gaiety is billing "Devil to Pay" by Frederick Lonsdale (English) with his name figured as an attraction. Same for "Paid" at the Capitol with Bayard Veiller's name in lights on the marquee.

Legit acting names in "Fast and Loose" (Par), recently on Broadway, disclosed neither Frank Morgan nor Miriam Hopkins is known to picture patrons. Neighb houses are billing Miss Hopkins as from "Lysistrata," legit hit.

An exhib cry against shorts is that they lack the names which the one and two-reelers boasted in the silent day. The exhibs recall such personalities who built up from shorts as Mabel Normand, Buster Keaton, Harold Lloyd, etc., and point out that the absence of names is one of the main and current faults of the talking short.

Contention is that marquee strength for the modern short can be tabulated on one hand.

Trouble was almost started at the 5th Avenue Playhouse, New York, Saturday afternoon (17) when the audience began hissing a clip in the Paramount newsreel. Item showed Congressman Fish reading a speech against communism and ending with the statement that foreigners who "don't like this country can get out."

Rest of the program consisted of three Russian films and a comedy short. Clip obviously didn't jibe with the spirit of the program.

First Spanish picture Ernesto Vilches will make independently for Paramount release, "An American in Madrid," was previously turned down by Metro.

Metro had it slated for Vilches' last under his contract but decided it was unsuitable and replaced with "Cheri Bebi."

Vilches had played this in legit in Spain and owns the talker rights.

One or two of the studio bootleggers around Hollywood seem to have no qualms about preserving confidences, mentioning certain stars' secretaries" or "household managers" who have a little racket all their own.

The sec or housekeeper has paid off, out of her household check account, as high as $150 a case for Scotch with the 'legger getting $90 (a gyp in itself) and remitting $60 in cash on this little private racket.

Howard Hughes offered to buy "Tomorrow and Tomorrow" from Gilbert Miller before its production. Not that Hughes thought the Barry play was so hot, but he wanted the services of Pat O'Brien for the picture version of "The Front Page." Hughes got O'Brien by the simple means of paying Miller $10,000 for the actor's contract with the show. Osgood Perkins was then engaged. Show started very well.

Heavy money went into synchronization of Charles Chaplin's "City Lights" before the comedian was satisfied with the music and sound effects.

First reel alone was synced 13 times, entailing the cost of a full orchestra and other incidentals for that many days before Chaplin would okay.

Decision to have Chester Morris make a personal appearance with the New York opening of "The Bat Whispers" is said to have been cancelled upon Morris' elevation to star ranking.

U. A. now plans to have Morris on hand for the opening of "Corsair," his first starring film.

The Grauman style of billing is working so well on the Coast in connection with his production of "Once in a Lifetime" that natives already are speaking of going to see "Sid Grauman" instead of "Once in a Lifetime."

Warners' "Heat Wave" Production Old Obligation; Bros. Off Legit

Roland Pertwee's "Heat Wave," going into production next week, will wash Warner Bros. up as a legit producer. The picture company has decided to kill all other legit producing plans, in the belief that the legit stage doesn't offer the bright chances for talker material and talent development for reasonable investment that it was previously supposed to extend.

"Heat Wave" is the single Warner exception because of a contract held by the author. Made during the period of comparatively intense interest in the legit on WB's part, the agreement with Pertwee calls for stage production of his script prior to its use for pictures.

Basil Rathbone, Selena Royal, Lionel Page, Betty Lawford and Henry Daniels are the leads in the show. It opens Feb. 7 at the National, Washington, D. C., for a break-in week there, with the New York opening probably two weeks later. It is possible that Warners' Hollywood on Broadway, a straight picture theatre with stage equipment that hasn't been used to date, may house the show, if not considered too large.

Warners' legit activities up to the present, despite what first appeared to be a plunge into that field, were confined to a pair of musicals, "Top Speed" and "Fifty Million Frenchmen," both later remade as talkers. "Heat Wave" is the company's first non-musical for the stage. "Illicit" was considered for a time as another, but dropped.

From the present outlook the Warner disinterest in legit is sufficiently fixed to appear permanent. Its only near-future connection with the stage, excepting vaudeville and the Pertwee piece, for talent and script build-up will be the stock company now operating in St. Louis.

"Heat Wave" is being produced by Stratford Productions. Salaries were covered by a Warners letter of guarantee for $6,040, posted at Equity.

U's Play Producing Vague

Universal's play producing, announced recently, has not yet taken form and is not regarded as becoming a reality until next fall. So far only work done has been reading of scripts, with action waiting for the New York arrival of Carl Laemmle, Jr., expected in about a month.

U's plays, it is said, will consist mainly if not entirely of melodramas.

Although no announcement has been made by other film producers regarding legit, it is known that plenty of legit producers are trying to swing such deals. Radio and Metro have been approached.

Kalich Plays Released To Aid Afflicted Star

With the theatrical profession rallying to the aid of Bertha Kalich, and volunteering services for the big benefit in her behalf in the Majestic theatre Sunday night (18), some of Mme. Kalich's plays were released for general stock production Monday (19).

Miss Kalich's husband, Leopold Spachner, turned over to Mrs. Grace Vail of the W. H. Leahy, Inc., the following Kalich - owned plays: "Jitta's Atonement," "Kreutza Sonata," "The Riddle: Woman," and "Maria Rosa."

Royalties from these plays will be turned over to Mme. Kalich who is now ill and partially blind in Mt. Sinai hospital, New York.

The benefit for Mme. Kalich approximated $10,000. Only about $3,000 was taken in at the box office, the balance being sold outside by those in charge of the event. The top price was $25.

A stick-up of the Majestic box office about six o'clock Sunday night, just before the benefit, netted the bandit nothing, although there was money in the box office. A stocky fellow poked a gun through the barred window and told Eddie Carter, assistant treasurer, to "hand over that dough and keep quiet."

Carter's hair stood up, but instead of complying, he backed away toward the box office door, crashed into the inside lobby and yelled "Fire!" The thief took the air.

BAD-ACTING ACTRESS

Mona Smith Ozoned From Mrs. Fiske's Company

Chicago, Jan. 20.

One of the few cases in recent years of "bad acting" has resulted in the dismissal of Mona Smith from "Ladies of the Jury," the Mrs. Fiske show at the Blackstone, Chicago.

Miss Smith was let out after the Tuesday (13), or second, performance in town, following alleged fits of temperament. Complaints included insubordination, holding the curtain, lateness at rehearsals, switching of costume, etc., it is reported.

Dismissed without the usual two-week notice, the company and the actress have presented their cases to Equity. Girl's rebuttal including the show's failure to give her two weeks' notice and that the continued use of her name in the program for several days after she had left the cast.

SHUBERT MUSICAL OFF; VAUD-REVUE INSTEAD

Alex Leftwich, musical comedy director, having abandoned his plan to produce a book show with Alfred Cheney Johnson, the photographer, has gathered together a group of musical comedy and revue people recently appearing in vaude and has grouped them in a "revue" titled, "Better Times," which opens in Springfield, Mass., the last half of this week.

Among those signed to co-operative agreements by Leftwich for his glorified vaude bill are Jack Pearl, Harland Dixon, Charles Purcell, Louise Groody, Ethel Norris, Fred Keating and Albert Carroll, all of whom will do their regular vaude act in this "revue," which is being booked through the Shuberts.

No Duffy House in Hollywood in Month

Hollywood, Jan. 20.

Henry Duffy will be houseless in Hollywood after next month. "Torch Song," opening Jan. 26, for four weeks, looks like his last production for C. E. Toberman, owner of the El Capitan theatre. Duffy already has stepped out of the Hollywood Playhouse with the closing of "Stepping Sisters."

Toberman is now dickering with Louis Macloon who wants to put "Girl Crazy" in the house at $2.50 top, a one-buck tilt, following "Torch Song." George Gershwin, here, is supposed to be interested in Macloon's production of his musical.

Boulevard buzz last week also had Duffy's props jerked out in San Francisco, but if anything he is stronger than ever with the Winship estate, owners of the Alcazar and President. Latter went dark Saturday, closing laid to biz and the unions.

Chicago's Last Stock Shuts, Couldn't Profit

Chicago, Jan. 20.

Chicago will be without a single stock almost for the first time when the Kedzie shuts this week. Notice is posted backstage for closing next Sat. (24).

House has been operated at 50c. top, and has presented up-to-date material, including an occasional visiting star, but couldn't make it. Owners of the theatre had 50% of the attempt, while Gifford and Roberson took the other half.

Last year counted five houses open with stock during the season.

Equity's Alien Census

Following passage of the 5% alien tax, Equity has started to make a complete survey of all foreign actors, not resident members, at present working in the United States. Branch offices have been notified to check up all working casts. Check should be completed in a week or so.

Serious Kidding

Last summer when Clarence Jacobson was appointed assistant to Harlow D. Savage in the Theatre League, Frank Loomis, treasurer of the Lyric, with Jacobson in several box-offices, phoned him saying in jist: "Hey, you never was with a success in your life, so the League is a sure flop.

Last week when the League blew up, Loomis ill at home with rheumatism, again called up Jacobson saying:

"Well, I told you so and what are you going to do about it."

LEGIT RENTALS IN L. A. OFF $300 WEEKLY

Hollywood, Jan. 20.

Los Angeles and Hollywood legit houses now dark are cutting rental prices in an effort to get tenants.

Most of the legit houses here have held out for a minimum of $1,000 weekly rental to anyone with a play in the making. Now and then the houses have asked for and received a larger figure.

With the decline of production, rental for the houses has taken a nose dive. The Vine Street, which wouldn't listen unless a grand was on the line, is now looking for anything at $700 weekly rental. Same goes for the Hollywood Playhouse. Figueroa Playhouse, which has been open about eight weeks this season, has also dropped from $1,000 to $700.

Biltmore has recently played several productions on percentage.

Failure of the picture producers to get into legit production locally as anticipated has chilled the theatre owners, who figured that the picture mob would take over about all the houses in town as try-out spots for possible picture material.

Radio was the only company to get started on legit production locally, and its effort lasted but two weeks at the Mason. Other producers who spoke of possible legit production have been inactive in that line with exception of Joseph Schenck.

Erlanger's Off More Sponsoring for Rest Of 1930-31 Season

The Erlanger office has called off all financing of shows by indies for the rest of the season. Arrangements they already have with Max Gordon and the Green & Gensler office will go through as scheduled, but no new financing arrangements will be made.

While the Erlangers have not taken it on the chin in the matter of financing flops as badly as has the Shubert office, the feeling is that biz is too bad to take any more risks until things straighten out. That puts the muffler on half a dozen shoestringers who have been prospecting.

Erlanger office probably will not do any more shows on its own this season. Figure that with the new revue Max Gordon is preparing for the Astaires, two shows for Green & Gensler, one for Saul Abraham and one for George Tyler, they will have enough. Besides which they will, of course, go through with any plans of Dillingham and one or two other regular Erlanger associates.

Close Last Conn. Legit New Threat of Shuberts

New Haven, Jan. 20.

J. J. Shubert was here last night to observe audience reaction to "Nina Rosa." Disgusted with the small audiences, Shubert declared the theatre would go dark unless immediate support was forthcoming.

He asserts unfair censorship has hurt business. Shuberts, he said, can stand a small loss on the house but not $40,000 per season.

As matters stand now the Shubert is the last legit theatre in Connecticut.

$5,000 Wkly and 50% Net for Jolson From Shuberts for 'Wunderbar'

A contract that is said to contain more clauses than a life insurance policy between Al Jolson and the Shuberts, calls for Jolson to receive $5,000 weekly salary and 50% of the net profit from the imported stage play, "Wunderbar."

The Shubert-produced show returning Jolson to the footlights should be out around March 1. It's of a cabaret entertainer as the central figure, with most of the action in the audience.

Jolson's $500,000 advance received from Jos. M. Schenck on Jolson's United Artists agreement to make a series of pictures for U. A. is reported by mutual agreement to have been retained by Jolson as an adjustment of that film contract. Jolson has no picture aspirations at present, but it is also reported if he should return to the screen, it will be for U. A.

Everything

The many provisions in the Shubert-Jolson understanding are said to have been inserted by each through both having done business together previously. For several years Jolson was a Shubert musical star, playing mostly on a percentage basis, with a weekly guarantee. Ever so many tiffs arose between them. None was serious enough for Jolson to discontinue the Shubert association however, until he made his spectacular talker smash, "The Jazz Singer" for Warner Brothers.

Those clashes of the past between Al and Lee or Jake or both led to an innumerable number of suggestions from all three when the new Jolson contract time came around. Everybody kept adding until nothing was overlooked. Each is now satisfied the contract covers everything for everybody—before the show starts.

REDS TAKE AIR

Capitalistic Landlord Cans Non-Rent Proletarian

Last word in the legit try sponsored by the Workers' Theatrical Alliance, also known as "Artef," communistic producers of communistic plays, was written Saturday (17), when the Theatre Assembly, lessees of the Princess theatre, New York, served eviction papers on the red group alleging non-payment of rent.

Artef had operated the Princess for about three months, but failed to renew their license two weeks ago.

Eviction notice is effective in a week.

"JUST OUT" SATIRE ON PRIZE-GIVING

"Just Out," an English adaptation by Mrs. Arnold Bennett of Paul Bourdet's "Vient de Paraitre," which had a long run in Paris, is being offered for production on this side. Bourdet, who authored "The Captive," in this play satirizes prize novel competitions, especially the Gongcourt prize offered annually for the best French novel. According to Bourdet, all prize contests are phoney, with the Gongcourt award topping them all.

Mrs. Bennet, formerly an actress, prior to her marriage to and subsequent separation from the famous English novelist is due on this side shortly and may act in the play if and when it is produced.

GUEST NAMES KEEP "BALLYHOO"

Admirable spirit supporting the co-operative attempt to keep "Ballyhoo" running at Hammerstein's has been shown by name players. Latter offered and are appearing as guest stars without pay. Last week Gus Van appeared from Tuesday until Saturday night. Eddie Cantor went on at Saturday's matinee.

The added names have bolstered the morale back stage, but the added appearances have not been over-emphasized because the revue itself is the main idea. This week Moran and Mack and John Steele are the scheduled guest stars. Will Rogers wired W. C. Fields that he would like to participate. He arrived in New York Sunday.

Fields, star of "Ballyhoo," is understood not accepting a share. Last week, with the gross quoted at $13,900, there was enough to virtually pay the cast otherwise. It is planned that Fields receive 10% of the gross if takings exceed $13,000. The star, however, would retain but $700, turning back balance to the chorus. Latter got $45 each last week, or $10 over the minimum scale.

Hopkins Pieces Go to Chi Via Laura Wilck

Two of Arthur Hopkins productions of the current season have been taken by Laura D. Wilck and will be projected in Chicago shortly.

First is "Torch Song" by Kenyon Nicholson followed by "This Is New York" by Robert E. Sherwood. Other Hopkins play, "Roadside" is staying in the storehouse.

Walrath Divorce

Syracuse, N. Y., Jan. 20.

Princess Oriental is banishing her prince.

Ina Walrath, who won that title at a local Odd Fellow conclave several years ago, and found it a stepping stone to a theatrical career with George Wintz' productions, has started suit for divorce from Ace Brown, actor, in the Pennsylvania courts, she revealed here. Non-support and desertion are the grounds alleged, the action being filed in Scranton.

Brown, according to his wife, has indicated that he will not contest the suit. He is Wintz's brother-in-law.

CHEAPER SHOWS MINUS NAMES

Failure of musicals with names in the cast and a heavy nut has apparently started a trend toward producing cheaper shows, sans names and investments usually associated with song and dance productions.

At the Princess Walter Greenough is preparing "The Venetian Glass Nephew," described as an opera-comedy, and along the lines of the old Princess theatre intimate musicals. Similar production plans have been adopted by Shuberts with "Meet My Sister," a cheap show playing to $15,000 grosses, and a "Student Prince" revival slated to keep the Majestic, New York, open for rent paying purposes.

Coast's Bad Boys

Hollywood, Jan. 20.

New billing in the Equity office has names of the producers on the "beware list" posted in one-inch type instead of typewritten.

Top-billing for Thomas Wilkes, followed by Alfred Wilkes, Warren Millais, Richard LaSalle, Oliver Morosco, Andy Wright and George Sherwood.

Art's Art in Texas

Dallas, Jan. 20.

Chi Opera booked here for Easter, but no worry for the manager. One pastor advised his flock recently to see the opera in spite of religion, reserving only Ash Wednesday, same night for "Mignon."

Which looks good for the Chi outfit, last year making record gross here. Town makes it civic proposish.

MRS. CARTER PIQUED

Hollywood, Jan. 20.

Premature announcement in one newspaper that Mrs. Leslie Carter would play the Music Box here in a revival of one of her plays has resulted in calling off the plan.

Mrs. Carter was piqued at such scant publicity.

Ticket League Out, 8 Buys Start Monday, No More Big Gratuities, Forced Weak Sister Support Ended

The League of New York Theatres is washed up so far as trying to control the price of theatre tickets goes. Postal Telegraph, which through the League went into the ticket business 10 weeks ago, is also virtually finished. Joe Leblang has taken over the management of Postal's ticket department. It is reported that it cost Postal nearly $200,000 to experiment with tickets, about one third going for advertising and all charged off to "promotion."

The League at its Wednesday meeting—the last so far as ticket control goes—quietly passed out. The resignation of Harlow D. Savage was accepted as executive secretary. Savage and what remains of his staff will be retained under salary until Feb. 1. Clarence Jacobson, his assistant, goes into a Bascom ticket agency. Henry Moskowitz is now in charge of whatever activities the League has in mind. Moskowitz was alternate for former Governor Al Smith on the League's board of governors. Gov. Smith himself was not present more than twice during the weekly sessions of the board. He represented the public in the League's career.

Plans are for the League to attempt to promote legislation aimed to control ticket prices. It also has taken up the matter of threatened state censorship of the stage. However, the League must be reorganized. Its charter calls for ticket matters and nothing else.

Moskowitz is serving as a $1 a year man.

Buys Start Monday

Immediately the League officially suspended ticket matters, the hit shows started angling for agency buys and at least eight such buys will start Monday. Deals for 12 weeks were arranged for "Three's a Crowd" (Selwyn), "Once in a Lifetime" (Music Box), "Girl Crazy" (Alvin), "The Vinegar Tree" (Playhouse) and "You Said It" (new, at Chanin's 46th Street), while a buy for a longer period was demanded for "Grand Hotel" (National). "The New Yorkers" also figured in the resumed buys. "Tonight or Never" has been a regular buy since opening. "Grand Hotel" was virtually a buy anyhow, some 200 of its tickets nightly going to independent agencies by the show's management at $2 per ticket over the price.

It is understood that high gratuities from the brokers are out. That was one of the factors in high prices for the hits, the brokers always argued. Reported that the agencies will give 25 cents per ticket as formerly, but some box office men say they will not handle that money and will turn it over to the management. The government's contention that gratuities are really excess prices is the reason, with one half of such money claimed by the government.

With the League out of the picture, all is not quiet along the ticket front. Postal is now regarded as a new, large agency. Matty Zimmerman, general manager of Leblang's, is also manager of the Postal ticket agency, which has to buy like the other agencies. Zimmerman was insistent on good locations from the hits and sought 100 tickets nightly for "Three's a Crowd." McBrides, now merged with Bascom, insists on a larger allotment than Postal, but all the regular agencies are in on the buys, which call for a 10% return privilege.

Leblang-Postal Tie-up

The status of Postal within the Leblang agency is not clear even to some of the Leblang people. Postal's branch starts operating there this week. No rent to Postal for three years is the reported arrangement. Postal is to receive 50 cents per order, while Leblang is to get 50 cents per ticket sold via the Postal set-up. If an order calls for four tickets, Postal gets 50 cents and Leblang $1.50. Leblang to use Postal service in all ticket transactions. Understood actual tickets will supersede Postal orders on the box offices, via the Leblang handling.

Postal's pooling office will be retained for the present. Saturday five of the six former box office men remaining there were dismissed with the comment that "Postal is out of the ticket business." The men were given an extra week's salary. There are 60 girls in the Postal pooling office, replacing about half that many ex-treasurers. The girls receive $22.50 weekly, about a third the salary paid the men.

Sales via Postal had dropped sharply. Number of tickets sold weekly, about 2,000, or one third the average a month ago.

Leblang-Postal

In the establishment tickets for the orchestra floor will be offered at 50 cents premium, while downstairs the Leblang cut rate division is still in operation. The depression has hurt the cut rates, which may explain why Leblang has entered the premium field so frankly. Leblang still selling balcony tickets at box office price, the theatres paying Leblang 10% on the sales.

When the League passed out Moskowitz called in those brokers who had been getting allotments to talk over finances. A plan was outlined whereby the agencies will underwrite the League's losses, said to be $36,000, of which sum $12,000 is due to lawyers. Idea is to pay five cents per ticket until the loss is paid. The nickel will probably be extracted from any gratuities to be paid by the agencies. Included in the financing are eight or nine agencies, including half a dozen who walked out with the original "16 accredited brokers" and whom the League later passed up. The group to shoulder the loss includes McBrides - Bascom, Broadway-Equity, Sullivan-Kay, Tyson Fifth Avenue, Tyson United, Superior and Louis Cohen.

Forced Buys Out

The agency men are not adverse to shouldering the loss, figuring they would have been far in the red had the old system of buys existed this season. Does not seem to be in the cards for the agencies to revert to the old system of being forced to buy tickets for the weaker shows. Likely that a managerial committee and one representing the agencies will partially control the situation.

League caused surprise by sending letters to the various theatres suggesting the agencies get a "break" in the matter of locations, because of their willingness to underwrite the League's indebtedness, which was originally arranged by loans on notes endorsed by half a dozen managers.

There may yet be a ticket war between agencies, with the managers bystanders. The various combinations of ticket agencies indicate that. However, for the most part agency men will again use their own judgment in buying the amount of tickets they think they can sell. They will again look new shows over when trying out.

Postal's service with out of the city points caused some complaints. A customer in a nearby Jersey town explained he paid 25 cents for a message from there to New York, 68 cents for the confirming reply message plus a dollar for service on two tickets. That means it cost him $1.93 to get his tickets.

Gillmore Resigns

Frank Gillmore, head of Equity, resigned from the League of New

(Continued on page 62)

Revolving Stages

While "Grand Hotel" has one revolving stage with 23 scenes, Al Woods' "Five Star Final" uses three revolving stages with 27 scenes. The newspaper play is getting plenty of word of mouth plugging in those circles where the drama is seriously discussed and is building into a big money show.

In some quarters it is believed that Weitzenkorn's hymn of hate against tabloid journalism would make a better picture than a show, while many believe that the picture producers will follow a hands off policy for fear of antagonizing the owners of the yellow and tabloid sheets.

KOLB & DILL AGAIN

Dialect Comics Trying Another of Many Come-backs

San Francisco, Jan. 20.

Kolb and Dill, German comics, more or less out of the limelight for the past few years, except for a brief engagement under Henry Duffy's management, are preparing to produce on their own once more.

Kolb left for Hollywood last week to engage company for "Apron Strings" which the comics plan to put out. They have leased the Geary Theatre here from Homer Curran, planning to open about Feb. 23 following a short break-in tour of the one-nighters.

CHI CUT RATES GET N. Y. CHILL

Chicago's legit becoming over burdened with cut rates and two in for as one policies has thrown doubt on New York legit producers' chancing their shows in the champ cut rate city.

One indicator against is Edward Blatt's refusal to send "Subway Express" there and instead leasing it to Harry and William Brandt. "Bad Girl," Bobby Newman's show, is another, playing Chicago on a flat guarantee. Another Broadway show, recently closed, may shortly reopen in Chicago on a similar arrangement.

One New York producer with a show in the Loop, says his show, playing cut rates of course, is making money only because the house has a larg capacity. Small houses at cut rates spell losses as demonstrated by a report on "Mendel" playing to cut rate capacity but nevertheless going in the red.

Any legit producer, it is pointed out could start a price war in Chicago by giving his show a $1.50 top and eliminating the cut rate. This example would, it is brought out, just about ruin any chances scales at $3.00 or higher would have, with the usual exceptions, if those chances have not already been ruined by cut rates.

CHICAGO THEATRE ADS SILENT ON SHOW TIME

Chicago, Jan. 20.

Chicago's 14 legit theatres are figured wasting approximately $45 daily on patron telephone calls, asking what time the show starts. About 80% of these wire whispers pass over the Shuberts' central call board, creating a jam-up, but is costing well over 10 cents a call.

One theatre alone, the Selwyn, housing the Shubert Dramatic League offerings, receives on an average of 200 such useless calls each day. And all because, not a theatre in town includes in its ads anything about the time the matinees start, or when one should be seated for the evening show.

Gordon Filling Cast

Max Gordon is working upon the cast of his next revue musical by George Kaufman and Howard Dietz. It is due to debut in April. Erlanger's is reported in on it but that is not positive as yet from report.

Tilly Lorsch is the latest for the Gordon company, on top of the Astaires, the latter to be heavily starred.

Arthur Schwartz who composed for Gordon's "Three's A Crowd," will do the score for the new show.

Ratoff Quits Troupe

Chicago, Jan. 20.

Gregory Ratoff leaves the cast of "Three Little Girls" Jan. 31, and will head east to try his hand again as a legit producer.

Ratoff has paid off all his obligations on past productions and is now in good standing. He was among those recently sliced 33% by Shuberts.

Indie "Sour Grapes" Co.

A complete company has been recruited in New York with Edna Hibbard as the star to go into Chicago in February with "Sour Grapes."

An indie producing concern is back of the venture. Miss Hibbard formerly appeared in the show.

Red vs. Black

A money squabble between the star and the producer looks as though it will force the closing of one of the musicals on Broadway, just when the show for the first time is beginning to make some money. Show has been struggling for about two months. Last week it fell into the black for the first time and the trouble started.

The star has accepted many cuts during the run thus far, hoping to see the show established. Now, with money coming in, he wants part of the cut dough. The producer is willing to boost his salary back to the original figure, but no more—pleading that out of the red at last, he now wants to make some money. Two days of this and the star handed in his two-week notice, with the producer shouting back that he would rather close the show than compromise.

BAKER SUES SHUBERTS FOR $10,000 IN CHICAGO

Chicago, Jan. 20.

Phil Baker is suing the Shuberts locally for $10,000 which the firm allegedly withheld from his salary in "Artists and Models."

Shuberts contended that they were entitled to share in all outside money picked up by Baker and deducted weekly from Baker's $2,750 salary what they considered their share of a Radio deal, put over by Baker personally, with Sinclair Oil over WMAQ.

Baker states the contract specifically excluded the Shuberts from any interest in Radio work by himself. George Schein represents Baker and the case comes up tomorrow (Wednesday) before Judge Sullivan.

Baker opens around Feb. 7 for four weeks at the Palace, New York, at a reported $4,000 weekly.

Fund in Contest for $300,000 Niles Estate

Boston, Jan. 20.

With a fortune of $300,000 as their objective, relatives of the late J. Harris Niles and Irving Harris Niles and the Actors' Fund of America are involved in a court fight which will probably be decided in the Middlesex Probate Court.

J. Harris Niles died in 1919, naming Irving Harris Niles, his son, as his only heir-at-law. The bulk of the father's estate, approximately $335,000, was left in trust, the income to go to his son for life, and further provided that upon the son's death trustees of the fund were to transfer its principal to the son's issue, and if there was no issue, to such agencies as the son might direct.

The son, unmarried and without issue, died Feb. 1, last, leaving as his only heir-at-law an aunt, Julia F. Burleigh, of Cambridge, and a will which has been offered for probate, which after some specific bequests, bequeaths the residue, estimated at $300,000, to the Actors' Fund.

Almost immediately cousins of the deceased filed appearances in contest of the will.

Denison's 10%

Denison, Ia., Jan. 20.

Payment of a 10% dividend to stockholders of the Denison Opera House company marked that enterprise prominently in this community.

House is under lease to Henry Saggau.

"HOLIDAY" REPEAT

"Death Takes a Holiday" with Philip Merrivale, which has been playing on the road, will be brought back by the Shuberts early in Feb.

It is the second play the Shuberts have brought in for a repeat date, the other being "Bird in Hand."

Penn's Annual Show

Annual production of the U. of P. Mask and Wig Club, "East Lynne Gone West," by Edward Lavino, a travesty on "ten, twenty, thirty" melos, goes into rehearsal next month under the direction of John Lonergan, an alumnus. Lonergan was formerly an instructor at the Wayburn School of Dancing.

INVITES STOCK MGRS. TO SET A PRICE

For the first time in stock history a list of plays has been compiled and sent out to stock managers with a questionnaire to be filled in by them as to what they (s. m.) consider is a fair royalty for the town in which the stock man is operating.

The William H. Leahy, Inc., offices via Grace W. Vail, manager of the stock department, has prepared a list which includes "Young Sinners," "Up Pops the Devil," "Bird in Hand," "Death Takes a Holiday" and "Topaze."

These plays all have a stock price, but Mrs. Vail is of the belief that if a stock manager is honest and gauges his own royalty prospect fairly, a mutual booking arrangement can be made.

It is recalled that recognized Broadway plays were passed up for years in stock because the price was prohibitive and the producers of the original pieces would not budge an inch on the royalty.

Mrs. Vail recently returned from a trip to some of the stock spots and found that they want certain plays but figure that royalty too high.

HOSIERY MAKER AFTER ANGELING PLAY PROFIT

Philip Gerton wholesale hosiery merchant, has tied up with Edward Blatt, young legit producer, and will be one of the backers for "Night Court" by Mark Hellinger and Charles Beahan. Blatt is currently readying it.

Gerton previously backed "With Privileges," which Hyman Adler produced

Blatt started this season by going into a sort of partnership with M. J. Nicholas and producing "The Up and Up." Reports that they had split after "Up" were denied, although Blatt moved in with Sidney Ross and out of his office with Nicholas. It's said that Ross, who takes occasional legit flings and now has "Potter's Field" and "Criminals," may have a piece of "Night Court."

So far Blatt has not lost any money in legit, making on "Subway Express" and getting at least a break on "Harlem." "Up and Up" in black also by sale to Universal for a film.

Guild's 'Interlude' Off, Opens in London Feb. 2

The Theatre Guild's company of "Strange Interlude" organized for a London presentation, with Basil Sidney and Mary Ellis starred, sails on the Bremen tonight (21). Show played the Riviera last week, at which time one substitution was made, Frank Milan being replaced by James Todd. Milan has a run of the play contract with the Guild and at first insisted he make the trip. Guild will use him in some other show here.

"Interlude" opens at the Lyric, London, February 2, Gilbert Miller and the Guild being jointly concerned. Others in the company are Ralph Morgan, Claudia Morgan (his daughter), Donald MacDonald, Erskine Sanford, Teresa Dale and Warren MacCollum.

Tulsa Group to Build

Tulsa, Okla., Jan. 21.

The Tulsa Little theatre, now in its eighth season, which boasts of 400 members and a paid director, who produces six plays a year, is planning to build its own theatre this year. The organization recently acquired a site.

Legit continues to flourish here, the Jimmy Allard stock now being in its second year at the Lyric.

SHUBERT REVIVAL

The Shuberts are now casting for a revival of "The Student Prince" and subsequently intend to revive "Blossom Time" and "May Time."

The idea is to get as many as possible of the original casts, and keep the price of seats down to no more than $2.50 with some balcony seats as low as 70 cents.

"Tomorrow" Alone of Four Entries Scores, $14,000; Broadway Spotty

Broadway's legit business was spotty last week, some attractions slightly improving and others dropping off, there not being much change in the general average. Monday night lately has been distinctly off, with week-end trade strong. That applies particularly to Saturday matinee, the half holiday crowd seeking amusement at the more moderate admission scale.

Theatres with larger capacity were able to even up for the earlier decline. Managers are watching the trend and where possible box office prices will be held level rather than lowered. At least one musical hit after planning to boost the front half of the house, decided not to tamper with the scale. Another lopped off $1.10 after running about four months at $6.60.

Those hits which tilted the prices after opening are figured to have taken a chance in lessening the length of the run. But that was done in half a dozen instances this season, despite all the ticket agitation.

There are 30 dark houses on Broadway this week, with 34 attractions operating. Seven or more shows will have dropped out by Saturday, while six are due in next week, nearly evening the count. Only one came in this week ("You Said It," 46th Street).

One Hit in Four

The recent new show crop of four shows has but one indicated winner. "Tomorrow and Tomorrow," which got $14,000 in seven performances at Henry Miller's; "Philip Goes Forth" drew a bad break from the reviewers and only about $7,000 the first week at the Biltmore; "Colonel Satan" will close at the Fulton Saturday; "Anatol," which opened late last week at the Lyceum, was rated an exceptional production but business chances are in doubt.

"The New Yorkers" continues to top the field at $50,000. "Three's a Crowd," $31,500, and "Girl Crazy" about the same are next in the musical group, with "Fine and Dandy" running fourth. "Grand Hotel" is strongest in demand and regarded as one of the best agency attractions in years. It tops the non-musicals at a capacity; $28,000; "Once in a Lifetime" easily second at nearly $23,000; "Elizabeth the Queen" slightly shaded at $21,500; "The Vinegar Tree" strong at over $16,000 is fourth, and "Tonight or Never" slightly less is next.

Out and in: "The Man in Possession" closes at the Booth; "Art and Mrs. Bottle" leaves the Elliott which gets "As You Desire Me" next week; "Private Lives" relights the Times Square; "She Means Business" relights the Ritz; "Green Grow the Lilacs" comes to the Guild; "Midnight" moving to the Avon; "The Student Prince" will be revived at the Majestic; "Lady of the Cameleas," due at the 14th Street; "Bird in Hand" ends a repeat at the 49th Street; Ruth Draper withdraws from the Comedy; "Life is Like That" stopped at the Little last week at which time the Hindu "Sita" flopped out of the Vanderbilt.

Estimates Last Week

"Anatol," Lyceum (2d week) (C-957-$3.85). Opened late last week; notices mixed; production excellent; business chances not definitely indicated.

"Ballyhoo," Hammerstein's (5th week) (M-1,265-$4.40). Co-operative engagement did fair business last week with a gross of over $13,500; players got enough for salaries.

"Colonel Satan," Fulton (2d week) (C-913-$3). Final week; costume piece did very little business; house will get "Annabelle's Ancesters" Feb. 16.

"Elizabeth the Queen," Beck (12th week) (CD-1,189-$3). Among the non-musical leaders; very little change last week with the takings well over $21,500.

"Fine and Dandy," Erlanger's (18th week) (M-1,531-$5.50). Dropped somewhat last week, but comparatively as good attendance, considering price lowering; big at end of week; $28,000.

"First Night," Eltinge (9th week) (CD-802-$3). Was slated to close last Saturday but changed plans at last minute; average not over $3,000 weekly.

"Five Star Final," Cort (4th week) (CD-1,043-$3). Attracting attention and business further improved last week to nearly $11,500; figures to stick.

"Grand Hotel," National (12th week) (CD-1,164-$4.40). Demand for tickets now as big as start; year's run looks like conservative estimate; $28,000, which is standee trade.

"Girl Crazy," Alvin (15th week) (M-1,387-$5.50). A popular musical which with an agency buy looks a cinch into spring; estimated around $30,000 last week.

"Greeks Had a Name for It," Harris (18th week) (C-1,060-$3). Some attractions drew better grosses last week, this one included; $13,000.

"Green Pastures," Mansfield (48th week) (CD-1,050-$4.40). Run leader on Broadway still doing better than most of the new shows; last week well over $15,000.

"Life Is Like That," Little. Closed suddenly last Saturday night; played four weeks; $3,000 and then less.

"Man in Possession," Booth (13th week) (CD-708-$3.85). Final week, though up a bit to $7,000; goes to road.

"Meet My Sister," Shubert (4th week) (M-1,385-$5.50). Rated a mediocre musical show; went into cut rates after opening; estimated gait $14,000.

"Midnight," Guild (4th week) (CD-914-$3). About the same at approximately $14,500; figured just average considering subscriptions; moves to Avon Monday; "Green Grow the Lilacs" here.

"Oh Promise Me," Morosco (9th week) (D-893-$3.85). Making some money with farce rated in the moderate success class; nearly $10,000 last week, which was an improvement.

"On the Spot," Forrest (13th week) (D-1,015-$3). Figured to do well first two months; slipped thereafter, but satisfactory around $10,000.

"Once in a Lifetime," Music Box (18th week) (C-1,000-$3.85). Still the big shot among the comedies; last week virtually as good as ever; gross almost $23,000.

"Pagan Lady," 48th St. (14th week) (C-969-$3). Claimed over $11,000 last week; could remain until Washington's Birthday, but booked out after another week or so.

"Petticoat Influence," Empire (6th week) (C-1,099-$3). Should last; rather a class draw, grossing fair money; got $10,500 last week.

"Philip Goes Forth," Biltmore (2d week) (CD-1,000-$3.85). First week a disappointment; critics differed and business reversed out-of-town indications; $7,000.

"Stepping Sisters," Royale (40th week) (F-1,118-$3). Liable to close any time now; players getting percentage and scanty pay envelopes; estimated at $3,000.

"Sweet and Low," (44th St. 10th week) (R-1,323-$5.50). Moved here from Chanin's 46th Street and expected to stick into spring period; getting $20,000 weekly and making a profit; score counting.

"That's Gratitude," John Golden (20th week) (C-900-$4.40). Slipped to around $7,500 last week; house and show under same management, and probably breaking even.

"The New Yorkers," Broadway (7th week) (R-2,000-$5.50). Monday night generally off last week; here, too, but leads Broadway in gross; last week bettered $50,000.

"The Truth Game," Ethel Barrymore (5th week) (C-1,090-$3.85). Doing fairly well at $10,000; name cast expected to draw more, but pace apparently okay.

"The Vinegar Tree," Playhouse (10th week) (C-968-$3.85). Has done excellent trade to date; off slightly last week, but quoted at better than $16,000.

"Tomorrow and Tomorrow," Henry Miller's (2d week) (D-946-$3.85). Looks like a success; first seven performances drew $14,000 and lively agency demand noted.

"Three's a Crowd," Selwyn (15th week) (R-1,067-$5.50). After Monday last week this revue stood up strongly, getting $31,500; somewhat off, but big.

"Tonight or Never," Belasco (10th week) (CD-1,000-$3.85). Picked up somewhat last week, with the gross better than $15,500; looks set into spring.

"You Said It," Chanin's 46th St. (1st week) (R-1,413-$5.50). Came in with highly favorable out-of-town reports; presented by Jack Yellen and Lou Holtz; opened Monday.

Other Attractions

"Art and Mrs. Bottle," Maxine Elliott's; final week; tours.

"Sita," Vanderbilt; Hindu thing taken off Saturday; one poor week.

Ruth Draper, Comedy; final week.

"Bird in Hand," 49th Street; repeat; final week.

"Mrs. Moonlight," Hopkins; indefinite.

Day and Date

A digger for a gyp ticket office tried for "Grand Hotel" from Joey Keith, in charge of Leblang's upstairs. When asked for "four of them Nationals," Keith stalled. When the latter asked for what date he could buy the tickets, Keith said, Feb. 30."

"Okay," said the dumbbell, I'll take 'em."

Boston Box Office

Boston, Jan. 20.

Business throughout the legit list was very fair, with a couple of interesting high spots.

"Dracula," the thriller, back here for the fourth visit, brought in the mob and cashed in for $9,500 for the week. It was a big surprise.

"A Wonderful Night," at the Shubert, got away to a flying start, with business for three days, starting Thursday, $8,000.

In the syndicate houses business also held up, being very encouraging in view of all the conditions.

Last Week's Estimates

Plymouth—"The First Mrs. Fraser," $13,000; considered fair gross.

Lyric—"Dracula," $9,500. Surprising strength for old meller.

Wilbur — "June Moon, $13,000. Better take anticipated in view of N. Y. success.

Shubert—"A Wonderful Night," $8,000 for first three days; indications point to a profitable week.

LEAN LINEUP, BUT PICKIN'S OKE IN L. A.

Los Angeles, Jan. 20.

The three legit theatres operating last week got better than average results for their efforts. Looks as if local activity will be confined to an average of three or four houses, according to the slim plans for future production.

"Up Pops the Devil" on its fourth week at the Belasco built up over the previous week to $11,500, which is jake for the fourth week of anything here.

Joe E. Brown at the El Capitan in "Elmer the Great" is still doing near capacity in the evenings. Gross slightly over $8,500, which is another buildup. At $1.50 top the house is getting all the theatre parties.

"Porgy," Civic Repertory's offering at the Music Box, also beat its previous tally, finishing with $8,200 in the till. Piece rated as a weak sister at opening, but has caught on and looks like the best money-maker the Rep has had this season.

Legit houses are doing better now than at any time since last fall.

Estimates for Last Week

"Up Pops the Devil" (Belasco, 4th week). $11,500; run originally planned for six weeks may be extended.

"Elmer the Great" (El Capitan, 4th week). Still good at $8,500. Theatre parties boosting the take.

"Porgy" (Civic Repertory-Music Box, 2d week)—Surprised the producers at $8,200. Season's best for the Rep up to now.

SEASON'S EARLY END SEEN IN PITTSBURGH

Pittsburgh, Jan. 20.

With Nixon dark last week and Thurston rounding out his annual fortnight at Alvin, things pretty blah from a legit standpoint. Earliest closing of regular theatrical season in history indicated by scarcity of road shows, with both houses expected to fold for year around last of March. Previously, season easily ran to late April and often into early part of May.

In second week Thurston garnered about $7,000, a slight drop, but profitable. Magician's own cut-rate idea enabled him to pull through. "Mendel, Inc.," current, penciled in late instead of previously booked "Blue Ghost."

Nixon this week has premiere of the new Schwab & Mandel musical, "America's Sweetheart," but will go dark again next week.

At Pitt George Sharp stock had "Bird in Hand," which played Alvin with New York cast only a few weeks ago. Okay.

Minneapolis Figures

Minneapolis, Jan. 20.

With a brand new play by a Des Moines newspaper woman, offered for the second time on any stage, the Bainbridge dramatic stock company at the Shubert slipped rather badly, grossing only around $3,500. The play, "Let's Pretend," supposed to be headed for Broadway, pleased its audiences.

Stock burlesque, with the aid of professional wrestling and special nights, continues to just about get under the wire at the Gayety. "The Band Box Revue" grossed around $3,800, which, on account of a low rut, permits a small profit.

The Metropolitan (legit road shows) is still dark, but the other legit house, the Lyceum, had "The Birth of a Nation" for a second week.

Philly Goes for "Dishonorable," Held Indef; Barrymore Gets Low

Philadelphia, Jan. 20.

Only one real outstanding hit was tabbed last week here in legit. That was "Strictly Dishonorable" Southern company, which came into the Broad and clicked from the start. It seemed to be in the cards for this Preston Sturges comedy, although there wasn't a single well known name in the cast and although many another Broadway hit has died miserably here this season. Wednesday matinee went clean and from then on trade was sensational. Indefinite bookings with six to eight weeks now figured.

Only other dramatic attraction to get any kind of trade was "Topaze," which grossed $9,000 in its third week under professional players' auspices at the Walnut. That was okay for length of stay.

Ethel Barrymore's disastrous showing with "Scarlet Sister Mary," at the Forest, was the talk of the town. She opened to about $800, had $400 on Tuesday night and other performances just as bad. Actually grossed less than $5,000 on the week, the worst record Miss Barrymore ever had here. Notices were like those of other cities and audiences have been cold. Even combination of daughter's debut and this being home-town hasn't been able to overcome the blight.

Shubert-Erlanger Tiff

"Ladies All" got about $1,000 at the Garrick and decided to call it a day. Shubert production has been going along on a week to week basis for some time, but showing here decided management on closing it. Booking at an Erlanger house was a last minute proposition and recent altercation between Lee Shubert and Erlanger office may have had something to do with decision not to play out fortnight's string here.

Musicals were just as disappointing. "Sweet Adeline," which did two very big weeks and then skidded badly, was way off at the beginning of last week. Monday gross at the Erlanger actually less than $700; Tuesday saw a jump to $1,200 and Wednesday matinee was strong. Musical romance kept on gaining by leaps and bounds and reports $17,000 or a little better on the week. That represented plenty red ink however. Show wound up tour Saturday night.

Only opening this week is "The Gang's All Here," Green and Gensler musical, which will have its postponed premiere Wednesday, according to present dope. The Erlanger is dark indefinitely. The Garrick dark this week and the Shubert dark for the first two days.

Next Monday brings a quartet of new ones, all dramatic, and with plenty names. Otis Skinner opens at the Garrick in "Marius" (called "Marseilless" when Gil Miller did it with Dudley Digges in New York). "Michael and Mary" will be the Professional Players in fifth subscription offering at the Walnut, with Madge Kennedy starred, and Jane Cowl will come to the Forest to give "Art and Mrs. Bottle" next week and "Twelfth Night" the week of February 2. Fourth opening will be "Mendel, Inc.," at the Chestnut.

"Street Scene" for February 9 at the Forest, the only other definite advance.

Estimates of the Week

"Strictly Dishonorable" — Broad (Second week). Clicked from start and now figured strong enough to last six to eight weeks. Road company highly praised here; $15,000.

"Blackbirds" — Chestnut (5th week). Negro revue way off now but holds in until the end of this week; $9,000. "Mendel Inc," Monday.

"Scarlet Sister Mary" — Forest (Second week). Poorest business Ethel Barrymore ever did here. Maybe $5,000 and that's generous.

"Gang's All Here" — Shubert (First week). Opening postponed until Wednesday. Considerable interest here.

"Flying High." Brutal with well under $10,000.

"Topaze"—Walnut (Fourth week). Held fairly steady with $9,000 last week, about one grand under previous week's figures. "Michael and Mary" in Monday.

The Erlanger is dark. Dark very probable for the rest of the season.

"Sweet Adeline." By spurting at the end of the week got $17,000 in its fourth and last week here.

The Garrick is dark this week due to sudden decision to end tour of "Ladies All." That comedy got about $4,000 in single week.

Frisco Grosses

San Francisco, Jan. 20.

Two legitimate houses here showed a substantial spurt last week over the preceding seven days on holdover shows. Curran, with "Peter Pan," in second week pulled exceptionally heavy at matinees, squeezing in two extra ones to accommodate juvenile trade. Clicked to better than $13,000.

Leon Errol, starring in "Lost Sheep" at Erlanger's Columbia, third week, also reported decided build. Trade slumped a bit early in week, but picked up speed and closed to $12,000.

Henry Duffy's two houses were not so forte. Alcazar, with "Torch Song," in second week disappointing. $4,000, which probably is below nut. President, with "Whispering Friends," second week, also slipped to $3,600 and in the red. President goes dark.

'BERKELEY' CHI HIT AT $16,000

Chicago, Jan. 20.

An improvement in business for everyone last week, while the two non-cut rates, "Ripples" and "Simple Simon," maintained their lead of $28,000 and $24,000, respectively. "Bad Girl," at the Apollo, took it on the chin after two weeks and a string of bad notices, and closed.

At the Blakstone, Mrs. Fiske, in "Ladies of the Jury," got away to a good start. First two weeks in February she will produce "Becky Sharp." If this repertoire idea clicks, Mrs. Fiske may play stock for Tracy Drake.

Several Ifs

"Lysistrata" may and may not scram at the end of the month. If business holds up and the two-for-one tickets keep on being effective, and the Lehman Estate will allow the piece to remain from week to week without always a 30-day lease, it may linger until spring. Otherwise a Pacific road tour is in view.

"Subway Express," at the Erlanger, closes Jan. 31 to make room for "Cherries Are Ripe," opening Feb. 2. "Berkeley Square," at the Selwyn, because of the healthy demand for ducats, has extended its engagement and is now on a week-to-week basis, planning to remain as long as the ticket buyers allow.

Theatres now dark are the Apollo, Cort and Adelphi, with the latter relighting Feb. 10 with "Let a Woman Love." It has cost the Cort $12,000 so far this season to keep its doors closed, it being the one legit house in town that has failed to open all season.

Newcomers for the immediate future are the "Sketch Book," replacing "Simple Simon" Jan. 26 at the Grand, and "Scarlet Sister Mary," replacing "As You Desire Me," Dramatic League offering at the Harris, 28. Otis Skinner in "Marseilles" is penciled in for March 9 at the Selwyn.

Estimates for Last Week

"As You Desire Me," Harris (4th week) (D-1,084-$3). A comfortable $13,000 considered strong for the subscription-protected Dramatic League. "Scarlet Sister Mary" replaces the 28th.

"Bad Girl," Apollo (2d week) (D-1,443-$3). Folded with less than $5,000. House goes dark, with nothing in the immediate future in line. Never had a chance.

"Berkeley Square," Selwyn (3d week) (D-1,086-$3). With $16,000 decided to remain over, and now running on a weekly basis, being set to go any time business isn't strong enough. A hit.

"Jonesy," Playhouse (3d week) (CD-603-$2). Climbed to $6,000 and now looks like it will remain. Cut-rate ducats have helped this piece, which is now getting into its stride.

"Ladies of the Jury," Blackstone (1st week) (D-1,219-$3). Off to a healthy $12,000 and liked. Ed Wappler managing house for owner, Mrs. Fiske figures on repertoire a bit later, which is the plan to keep the Blackstone open. Star very popular in Chicago.

"Lysistrata," Majestic (10th week) (D-1,997-$3.50). Excellent run; figured at $16,000.

"Old Rascal," Garrick (10th week) (D-1,997-$3). Surprised all at $10,000, with three weeks advanced tickets now being racked, which will carry it into February.

"Ripples," Illinois (4th week) (M-1,400-$4.40). $28,000 rolls in sans cut rate. Set to remain some time.

"Simple Simon," Grand (6th week) (M-1,200-$4.40). Happy at $24,000, but leaving at the end of the week to make room for the "Sketch Book."

"Subway Express," Erlanger (9th week) (D-1,319-$3). Up to $10,000 considered strong for the length of the run. Out the end of the month for "Cherries Are Ripe." Mystery well regarded from start.

"Three Little Girls," Great Northern (18th week) (O-1,365-$3.85). No prospect of leaving. Strong $14,000.

'Tantivy Towers,' London Musical, Hailed as New British Classic

London, Jan. 20.

"Tantivy Towers," financed by Dunhill, the pipe maker whose nephew wrote the music, was hailed on its premiere at the Lyric, Hammersmith, as the best light operetta since Gilbert and Sullivan. Many newspaper reviewers compared the book, lyrics and score with the work of the two English immortals.

The producers brought forward a new Welsh tenor, Trefor Jones, who created a sensation. Piece shows every indication of becoming an enormous success.

"Last Mile" Flops

"The Last Mile," banned by the censor, was produced at the Phoenix theatre Sunday night (18) by the Venturers Society and was generally panned. Reviewers and audience regarded it not as a genuine dramatic work, but rather as an unsuccessful attempt to commercialize a morbid exhibition.

Booth Tarkington's "Colonel Satan," at the Haymarket, opening last Saturday (17), was almost unanimously looked upon as a probable failure.

French Dance Soloists Forced to Teaming Up

Paris, Jan. 11.

Continental audiences becoming used to quick American tempo of presentation, are making it increasingly difficult for solo dancers—male or female—to get concert bookings over here.

Any sort of lag or wait between costume changes is objectionable, and two hours of straight solo dancing is liable to become monotonous.

Result is a general search for partners. Two latest team-ups of this sort are Lisa Duncan with George Pumies and La Mari with Wilhelm Van Loon, son of the writer.

Sydney Cabaret Fails

Sydney, Jan. 20.

The Ambassadors, Sydney's biggest night club and cabaret, has just failed.

Place is a victim of the general depression affecting all amusements here.

French Royalty Pact

Paris, Jan. 20.

The two principal associations in France, representing the authors and composers, have at length come to an understanding on a standard contract form.

Paper covers royalties from producers.

TEAM'S CONCERT TOUR

London, Jan. 12.

Encouraged by the success of Jack Smith on his recent European concert tour, T. D. Kemp, in association with Ralph Dean, has arranged a concert tour for Fairchild and Lindholm.

Team originally came over for eight weeks at the Cafe de Paris and has played practically every London cabaret and vaudeville house for 18 months without a break.

Concert tour starts end of February and will last two months.

PARIS REVIVALS ENDING

Paris, Jan. 11.

After a short-lived career at the Ambassadeurs, "Follow Thru," locally titled "Miami," will soon close.

"No, No, Nanette," successfully revived at the Mogador, will soon close and be replaced by "Vie Parisienne," French adaptation of the German operetta.

GRENADIERS GLOBE TROT

Capetown, Jan. 20.

The famous British Grenadier Guard Band is due here Feb 16 to start a tour of South Africa.

Hamsun Spurns Publicity

Berlin, Jan. 20.

Knut Hamsun, Norwegian novelist and winner of the Nobel Prize for literature, spent several days here last week, but refused to see either photographers or interviewers.

Reichenberger Broke

Berlin, Jan. 11.

The Reichenberger Film company went bankrupt. The first meeting of the creditors will take place on Jan. 21.

Kibbitzing Wears Down Dance Stager in Paris

Paris, Jan. 11.

Marshall Hall came over with the idea that he was going to give up dancing for dance direction, and let the other fellow do the work. He got the job of directing the staging and movement of the French operetta, "Billy-Bill," at the La Scala theatre, featuring Bouget, the French comedian. Max Dearly and Goubilier are responsible for the piece.

Asking Marshall if he enjoys this job as a relief from having to dance himself elicits a groan. Everybody connected in any way with the theatre or the operetta including the director's wife, who danced in the ballet, sits in on the rehearsals and not only makes suggestions but rules out his ideas.

French Star Famine

Paris, Jan. 11.

French revue producers are up against it for stars whose names are a draw. Oscar Dufrenne, just back from America, and Henri Varna, his associate producer, are trying to find a girl they can build up as a star to somewhat duplicate what they had done with the late Jenny Golder.

They have already been looking up some French talent in Paris and Henri Varna is making a trip to London for a similar purpose. The girl selected, who must be able to act, sing and dance, will be billed as a star on a long contract and will get her first part in the next Palace show.

"Men" Mostly Women

Paris, Jan. 10.

Queerly titled "Les Hommes," meaning "The Men," play by Paul Vialar, which will soon be done at the Theatre des Arts, has 10 femme parts.

Lately there has been a strong tendency to have practically all men parts. The Pitoeffs, Ludmilla and Georges, will be the stars.

CHORINES' HEAVEN

Paris, Jan. 10.

While American acts have difficulty in finding jobs in Paris, English chorus girls are in constant demand.

Such girls as Eileen Barry, a former Max Rivers' girl, currently in "Miami," or Monica and Joyce, English blondes in "No, No, Nanette" chorus, have just as much of a following as some principals.

RATE FOR SERVICES

London, Jan. 11.

Certain French liners to and from America have an under cover arrangement whereby vaudevillians can get first class transportation for third class fare.

Understanding is they render their services on the ship's concert. They have always "obliged."

CLIVE'S LONDON PLAY

Colin Clive sailed for London Friday (16) to appear in a new play for Maurice Browne, producer of "Journey's End."

After this engagement he returns to the States to make pictures for Warners.

Ferdinand Martini Dies

Munich, Jan. —.

Ferdinand Martini, Munich actor, who was also prominent as sound picture actor, died. He played at the Irving Place theatre in New York many years ago.

His son Otto is camera man with the Emelka.

Fyffe Ill

London, Jan. 20.

Will Fyffe, Scotch comic, scheduled to appear in Manchester this week, has canceled the booking because of acute bronchitis.

Need No Prophets

Paris, Jan. 12.

Seers, who usually do a tremendous business at the end of the year, as people being anxious to know what will happen the next, entirely flopped this time.

People apparently know they have seen the worst.

SCOTLAND YARD PULLS DRIVE ON NIGHT SPOTS

London, Jan. 11.

Scotland Yard, after practically beating night life in this town to a standstill some months ago, sprang another surprise attack on the remnants of the bright battalions on the night of Jan. 8, when five raids were brought off in the early hours.

So secret were the plans, the Yard men themselves did not know their destinations when they started out. The raid was the biggest carried out for months, and was the last plan to be laid by Sir Charles Royds, second in command of the Yard, who died a few days before the coup was executed.

The Regal, the Windsor, the Elise, the Idaho, and the Phoenix, all around the Soho district, were the spots raided. Observation by Yard men in plain clothes had been made on the clubs for weeks, and the raid was staged by 35 men.

Probability is the Yard, now out to quell the last remaining flickers of the liquor trade here, will give tickets for port to the foreign element implicated.

The police here have been steadily clearing out the foreigners in the night belt for months.

Wells Badly Hurt

London, Jan. 20.

Tom Wells, actor-manager, costarring with Ralph Lynn in "Marry the Girl," at the Aldwych, was thrown from his horse while hunting Saturday.

He was seriously injured.

Sunday Golfie Ban

Capetown, Jan. 20.

Public officials throughout the Union are enforcing a ban on Sunday playing of midget golf.

It has been ruled in violation of the Sunday observances law.

BEHIND THE KEYS

(Continued from page 22)

by George F. Weiland, Max Weimann and P. Mortimer Lewis.

House on the site of the old City Square, in the business district; seats 1,200. It will show first runs, the only theatre off the boardwalk with this policy. Hyman Jacobs will manage the house.

Syracuse, N. Y.

Avalon, Lowville's new talker house, on the site of the old Bijou, opened last week. It's owned and operated by Ernest J. Wolfe and marks his return to the Lowville field. In 1925 Wolfe, then controlling the Bijou, leased it to Schines. The lease, expiring last October, was not renewed.

Easton, Pa.

The Royal, Nazareth, near here, has been purchased by Lewen Bizor, who also operates the Broad Street, both films.

The Royal was formerly under the management of the Austin chain.

New Orleans.

Robert Blair has been named to succeed William Mahoney as manager of the Saenger theatre here. Mahoney moved to the Strand.

At the name time, Eddie Rourke is announced as replacing Bonnie Ross as the Saenger m. c.

Sioux City, Ia.

Fire caused damage estimated at $2,100 to the Rialto theatre building. Cause undetermined. Blaze started in the Rialto cigar store.

St. Paul.

Jack Bruce, out as manager of R-K-O President Jan. 16, went into Garrick, indie house, and direct R-K-O opposition in the same loop block, that night in a similar capacity. Replaced at President by R. W. Cottom.

At same time Shubert, stock, hired Nick Sheffers, former publicity man of little theatre group, as house manager.

FILM REVIEWS

(Continued from page 30)

draw enormous laughs. Rest of the cast is just fair support.

In the legit production Mireille Perrey fully divided the honors with Boucot, her personality making her part the pivot of the action. This is entirely different on the screen where Lily Zevaco becomes a satellite of Boucot.

Leonce Perret, who directed, has stuck fairly closely to the play, and has attempted to throw in a few outdoor shots, which was comparatively easy considering that part of the action takes place in Juan les Pins, where the out of doors is naturally beautiful. Staging of beauty contests is a legitimate trick here. Also some of the beauty parlor's customers under treatment. The way it has been done makes it rather obvious, but it answers, and stills of these shots will probably help the grosses.

Photo is clear, but the way the director has used the camera gives the production a general appearance that makes it very similar to films shot several years ago. The only two modern shots are when the pram camera is used, and the other, an open air scene in a wood with a kind of Greek dancing. It is very artistic, reminding one either of a Coro painting or a perfumer's label.

Film is the first produced and released by the new Osso independent organization. It is typical as showing Osso's understanding of the liking of local audiences for filmizations of subjects with which they are already familiar and helped by popular names. Leonce Perret is anything but modern in his direction, but his name carries weight with the public. So does Boucot. The picture is funny throughout and the public enjoys it.

The more sophisticated Paris public has demonstrated its capacity to enjoy comedy which might have been at first considered more suitable for the provinces, and the film goes big at the Olympia. Its reception there was anxiously looked upon by the trade as an indication of what was to be expected of Osso's product. *Mari.*

UNDER TEXAS SKIES

G. A. Durlam production. Released by Syndicate Pictures. Directed by J. P. McGowan. Story by G. A. Durlam. Photography by Otto Herrin. Featuring Bob Custer, Bill Cody, Natalie Kingston and Lane Chandler. At Loew's New York one day, Jan. 13, as half double feature. Running time, 46 minutes.

Fair for double features. Usual western stuff, but looking a little better than ordinary double feature calibre because the story is made more intricate than customary.

An orphaned girl expects to reap a little profit from the sale of a herd of horses her dad left her to the U. S. army. An army officer, on the way to her ranch to negotiate the purchase, is held prisoner by a gang of horse thiefs.

Another chap poses as the captain, with an unknown cowboy warning the girl against him.

Thereafter interest lies in whether the guy posing as an army captain is one or not, and who may be the mysterious cowboy. Develops the former is phoney, the leader of the horse thieves, and the latter is a secret service man who came to find his captured army pal.

Some hard riding and hard talking make it a picture for the men and the kids, who revel in this stuff. Photography good, made more interesting by frequent clips of horse herds.

MIDNIGHT SPECIAL

Produced by George R. Batchelor. Released by Chesterfield. Directed by Duke Worne. Story by Arthur Hoerl. Dialog by Arthur Hoerl and Ehren Johns. Featuring Glenn Tryon, Merna Kennedy, Tom O'Brien, Mary Carr and Norman Phillips, Jr. RCA Photophone recording. At Loew's New York one day, Jan. 13, as half double feature. Running time, 53 minutes.

A silly, hackneyed railroad story. Even two players as capable and w. k. as Glenn Tryon and Merna Kennedy can't help it. Story too obsolete. Toward the finish the New York's audience started laughing at the silly sequences.

Tryon is a railroad telegraph dispatcher in love with a wealthy girl. Crooks tie him up when the midnight special is supposed to come through. He can't switch it onto the right track. There's a crash. He's fired.

Tryon smells something along the railroad front. He does some spying with his kid brother. Discovers the chief dispatcher, who loves the same girl he does, is the villain who heads a gang of railroad crooks, the same mob that tied him up.

In a film like this Tryon doesn't mean a thing. Anyone else could have been as good for a role like his. Ditto Miss Kennedy. Latter's speaking voice is much more impressive than Tryon's, which sounds quite heavy for one looking so youthful.

Usual support, with Norman Phillips, Jr., as the kid brother, the best.

Direction nil.

MON AMI VICTOR

("My Friend Victor") (FRENCH MADE)

Paris, Jan. 6.

Etoile Film production and release. Directed by Andre Berthomieu. Made in Gaumont studios. Recorded, Gaumont Peterson Poulsen. Running time, 83 minutes. At Paris, Salle Pleyel, Jan. 3.

Victor de Fleury.....Rene Lefebvre
Edgar Flachon.....Pierre Brasseur
Mme. Persil-Veron.....Alice Ael
And G. Fontan, Garandet, Simone Bourday.

Film is an instance of the attempt to use sound to turn out comedies where the spoken gag often takes the place of the action and, as such, already appears out of date at the time of release. Many such films have been made by putting legit actors in pictures as soon as talker production became imperative.

Story is that of an impoverished nobleman looking for a job and a young industrialist, who is courting the daughter of newly rich parents but doesn't feel quite up to standard in the way of social equipment. He hires the nobleman to accept an invitation as his fellow-guest on condition that he will sing, dance, play tennis, ride and generally act in such a boob way the industrialist will be shown off to advantage.

Apart from the dialog, considerable music has been thrown in to no good purpose in most of the silent scenes. Tunes very often spotted to rather mark the action.

Direction is exceedingly irregular. Some closeups are unduly long, without adding to the effect. A pram camera has been used at times in a way which is tiring.

The picture centers on the acting of Rene Lefebvre. His destitute nobleman, compelled to debase himself to live and to appear like a fool in the eyes of a girl he likes by doing badly things which he can do well, is excellent. He succeeds in expressing despondency in a way typically screen, and he borrows nothing from the stage. These few shots of Lefebvre show him as worth following up for this special kind of work.

The young industrialist is acted by Pierre Brasseur, known for his stage gigolo. He gives a very good performance in an otherwise rather unpleasant part. The rest of the cast is immaterial, barely fair.

Production obviously limited on cost. What is supposed to be the inside of a country palace of the newly rich has nothing to show for it except the over-gaudy livery of a manservant who looks like a church beadle.

Photo fair when no attempt at special angles. Sound fair.

Despite the film should be a light farce, it is treated in a kind of arty way that is not likely to make for big grosses with the masses. *Mari.*

Gateway of the Caucasus

(RUSSIAN-MADE)

Sovkino production and Amkino release. Directed by Nicolai Levedevero. At 5th Avenue Playhouse, New York, week Jan. 17. Running time, 52 minutes.

This starts out to be the record of a trip to the top of Kazbek, the first time the stunt has been pulled with a camera. Fortunately it stops doing that about half way through the film and settles down to a general study of the people living in the mountains. From that point on interesting as program travel material. Might do for double bills and as a filler.

Curiously enough, for a Russian picture, this carries no propaganda. That helps. But the first half is a total loss. Same story of "on the first day we got so far." Lot of snow, lot of walking, and the entire expedition group is shown again and again walking uphill. Finally they reach the top of mountain and the only good it has done is to make you hope that ends the whole business.

It is then that they settle down to a study of the natives. The country seems to be genuinely primitive and the customs colorful enough. There seems to be no faking and very little posing.

Photography, too, settles down in the last half of the film. The first part screens badly, a number of blurs occurring and the entire effect being indistinct.

COMPROMISED

(BRITISH-MADE)

British International Pictures production and release. Directed by Thomas Bentley. At the Cohan on double feature bill week Jan. 16. Running time about 55 minutes.

Daphne.....Jean Colin
Sadie.....Phyllis Konstam
Mr. Ponsomby.....C. M. Hallard
Mrs. Ponsomby.....Viola Compton
George.....Charles Hickman

This is a 100% bad for over here. That goes for every department. The thing is just such a nonentity that it is indescribable.

It's supposed to be a comedy. Mack Sennett is burlesqued in some spots until it ceases to be burlesque.

It's the flattest pancake ever slapped on any screen; strained, hollow, artificial, bromidic—and all the rest.

A mother asks for words in a cross-word puzzle. That's how Elstree got this title.

Rough hockey players should be forced to sit through this for penalty. *Waly.*

NEW ANZAC TAX WORST YET

4-HR. SHOW FOR 58c IS NEW LONDON TRY

London, Jan. 20.

Victor Sheridan's recently acquired lease from Summers Brown on the Empire, Islington; Palace, Hammersmith; Empire, Kilburn; Empire, Croydon, and Hippodrome, Ilford, has not turned out very well under a picture policy for the houses.

Sheridan is now experimenting with a new policy which has novel angles. The try is being staged at the Islington Empire, where they give a four-hour show, made up of six vaude acts sandwiched between two full plays and all at a maximum charge at the gate of about 58 cents.

If the experiment at the Islington house shows anything, the policy is to be extended to the others of the chain.

There is also the possibility that the houses shortly will revert to the Loughborough Trust owned by Charles Gulliver and Abrahams.

LONDON COLISEUM MAY TURN TO BERLIN IDEA

London, Jan. 20.

Stoll's recently announced intention to run one hour musicals at the Coliseum, supplemented with acts and Stoll's newly acquired Visatone, is reported to be out. Plan was to make the musicals elaborate and utilize the house's vast stage space. Reputed reason for the change of plan is the difficulty of obtaining novelties in line with the theatre's reputation.

Charel, stage director of the Berlin Schauspielhaus, completed negotiations Jan. 16 with Stoll to produce a similar style of entertainment at the Coliseum starting the end of March. Initial attraction is "The White Rider," a former Schauspielhaus production. Stoll and Lew Johns leave for Berlin today (Tuesday) to attend to final details of the arrangement.

Insiders here figure that the abandonment of vaudeville at the Coliseum means that that policy will be offered at the Alhambra. Such an arrangement is entirely feasible. Stoll is known to be reluctant to foresake vaudeville in the West End. Besides, he is having a great deal of trouble getting sufficient film supplies for the Alhambra.

Vatican Organ Flays Spicy Revue in Rome

Rome, Jan. 20.

Schwartz' revue, "All for Love," brought here from Vienna, is drawing business to the Adriano theatre. Production has plenty of girls and a fair measure of spice.

The "Observatore Romano," official organ of the Vatican, censures the piece for what its reviewer regards as unseemly nudity of the girls.

Palladium's M. C.'s

London, Jan. 20.

Palladium (vaude) is adopting an m. c. policy with Jack Benny listed to inaugurate the move June 1.

OPENING COLD

London, Jan. 20.

"Good Losers," the new Michael Arlen-Walter Hackett play, will open cold at the Whitehall theatre the end of this month.

Titheradge Play Soon

London, Jan. 20.

Dion Titheradge's new play, "Frailty" opens at the Phoenix the end of January.

Richard Bird and Isobel Elsom as leads.

NORWAY LEGIT TAX OFF

Applies Only to Drama—Musicals and Vaud Not Included

Copenhagen, Jan. 20.

The Norwegian government has abolished its tax on the legitimate theatre insofar as it concerns dramatic performances.

Tax relief, however, does not extend to musical comedies, music halls, or picture houses.

His Role Cut, Trahan Throws Up Revue Part, Booked for Palladium

London, Jan. 20.

Al Trahan is leaving the Hulbert-Murray revue, "Folly to be Wise," Jan. 31, by mutual agreement. He will open Feb. 2 for a fortnight at the Palladium (vaude) at $1,500 a week.

Trahan's version of the disagreement behind his withdrawal is that he had been let down by the management which did not comply with a verbal understanding. When the show opened Trahan was doing 28 minutes in the revue, splitting his specialty into two 14-minute portions. When the piece was ready to move into the West End, Trahan says, he was notified he could do only 14 minutes. This, according to the player, ruined the effect of the act entirely.

Palladium engagement provides specifically that he shall be allowed to do not less than 30 minutes.

PAVLOWA MUFFS HER FIRST DATE IN 30 YRS.

The Hague, Jan. 20.

Pavlowa arrived here Saturday (17) from Paris on her final world tour. On her arrival she was suffering from a cold, contracted when she was in a train wreck coming up from the Riviera.

She was ordered to bed by doctors, with a high fever, and performance scheduled here yesterday (19) had to be called off. Other Holland engagements have been postponed.

This is the first time in a career of 30 years that she has missed a billed performance. It is probable she will be able to rehearse tomorrow (Wed.) and appear Friday, but the Rotterdam performance has been cancelled.

Tauber Coming Over

Berlin, Jan. 20.

Richard Tauber, best known German tenor, and spoken of by many as the new Caruso, has signed with the Met Opera for his first American appearance. He will go over for a tour of 30 appearances

First date will be at the Metropolitan Opera House Oct. 24. After finishing the tour, the tenor, who has already made several talkers in German, may go to Hollywood for a film.

Lamberti for Publix

London, Jan. 20.

Lamberti opened at the Paramount, Manchester, yesterday (Monday) for a week but was permitted to withdraw upon receiving a cable from New York stating he must be there 10 days ahead of opening for Publix.

His Publix unit debut is Feb. 5 and he sails on the Majestic tomorrow (21).

"Man" Unlikely

London, Jan. 20.

"The Limping Man" opened at the Royalty last night (Monday), revealing itself as an outmoded melodramatic thriller. A few years ago it probably would have been regarded as clever. Now, its success is extremely unlikely.

It is an initial play by Will Scott.

MEANS EXCLUSION OF ALIEN ACTORS

Impost of About 18% on Remittances Home on Top of Others Bars Colony to Foreign Performers—Union Theatres Head Resigns as Circuit Quits Engaging Alien Acts

RED TAPE BLAMED

Sydney, Jan. 20.

Australian Government has enacted the world's toughest tax slug on foreign performers. Impost is so severe that showmen here are advising Americans to accept no engagements.

Latest charge against foreign acts is a financial slap of three shillings nine pence (about (93c.) per pound ($5) or any part thereof upon all money remitted to their foreign homes, together with a limit upon such remittances going out of the country of 20 pounds ($100) a week. This impost of around 18% is added to other taxes, such as a shilling (25c.) per pound ($5) for the unemployment tax and a tax upon gross incomes earned while here.

Australian banks are refusing to handle such remittances, with the result that they can be made only through the government-controlled postal service.

Red tape and difficulties in other ways have forced Union Theatres to discontinue the importation of foreign turns, particularly Americans with whom the circuit formerly did a considerable business. As a result of this decision Jack Musgrove, Union's booking manager, has resigned.

In addition to the other restrictions and penalties imposed upon foreign performers, it is necessary for professional visitors to obtain the approval of the government and of the Theatrical Union before being permitted to land.

VIENNA STAR FIRED FOR DROPPING GAGS

Vienna, Jan. 20.

Question whether operetta is comedian-bound toward gags, which has agitated local light opera circles, was answered this week in the emphatic affirmative by Hubert Marischa, managing director of the Theatre An Der Wein. He dismissed without notice the theatre's most popular and highest salaried star, Fritz Steiner, for cutting gags out of Abrahams' operetta, "Victoria and Her Hussar," current.

Steiner gagged amusingly in the first act concerning the "All Quiet" film rioting, but some colleagues objected on the political grounds that he was mocking nationalism. Steiner suddenly dropped all the gags to play strictly according to the book. Result was a flat performance that finished 15 minutes before time.

In dismissing Steiner, Marischka declared his highest paid star was obliged to show his utmost in talent on all occasions. Steiner asked to be pardoned but so far the manager remains obdurate.

Foreigners in Holland

The Hague, Jan. 20.

Foreign performers continue to come into this territory and are meeeting with varied receptions.

Simon Boldberg, violinist, did very well, but the Australian singer, Dorothy Helmrich, failed to impress.

MARION HARRIS FEB. 9

London, Jan. 20.

Marion Harris is due here to open at the Cafe de Paris Feb. 9.

Singer has a two weeks contract with option.

'Evergreen,' Doing $28,000, Has Record $200,000 Agency Deal; London's Legits in Fair Shape

London, Jan. 20.

Considering inclement weather and a mild epidemic of influenza, West End legits are doing splendidly. "Evergreen" has a record library deal of $200,000. End of the holidays and start of the new year bring many changes in the line-up, with considerable number of attratcions exhausting their possibilities.

Approximate average grosses are as follows:

"Aladdin" (Dominion). Capacity matinees, with evenings good and take around $40,000.

"Almost a Honeymoon" (Garrick). Still profitable at around $5,500.

"Bitter Sweet" (His Majasty's). Holding up profitably, around $15,000.

"The Betrayal" (Little). Nothing doing here.

"Barretts of Wimpole Street" (Queen's.) Capacity matinees, with evenings healthy and around $12,000.

"The Bread Winner" (Vaudeville). Grosses of $7,000 which represent a profit.

"Chelsea Follies" (Victoria Palace). Surprisingly good at $11,000, which makes it show a small profit.

"Christmas Carol" (Fortune). Pantomime rehearsal and Dickens' "Christmas Carol" running on a co-operative basis; enjoying a minimum of patronage.

"Cynara" (Playhouse). Holding up at $10,000.

"Evergreen" (Adelphia). Doing $28,000, which shows net profit of about $10,000 a week; libraries have completed a $200,000 deal, the biggest buy in years in London.

"Folly to Be Wise" (Piccadilly). Doing splendidly around $22,500 and enjoying a $45,000 library deal.

"It's a Boy" (Strand). Still doing great around $17,500.

"Her First Affair" (Duke of York's). Extensive publicity but failed to attract and show is folding Jan. 24; to be replaced by George Preedy's "The Rocklitz," starring Dennis Neilson Terry and Mary Glynne.

"Jane's Legacy" (Duchess). Doing $4,500, which, with show's low cost, just gets it by.

"Leave It to Psmith" (Shaftsbury). Vacated Jan. 17 to a final gross of $7,500; Baurillard's "Meet My Sister" is due at the house Feb. 16; "Psmith" moved over to the Lyric for a fortnight starting Jan. 19.

"Little Tommy Tucker" (Daly's). Business is off here and a tie-up with the "Evening Standard" for complimentary tickets to advertisers is not helping public good will or the show's prestige.

"The Love Race" (Gaiety). Enjoyed a healthy run, finishing Jan. 17 to around $11,500; "Blue Roses," starring George Clarke, in tonight, Tuesday.

"Marry the Girl" (Aldwych). Steady at $12,000.

"Maid of the Mountains" (Hippodrome). Revival did poorly; around $17,500 and house is marking time waiting for the Jack Buchanan show scheduled to come in from the road end of February.

"A Murder Has Been Arranged" (St. James). About $5,000, which is an even break.

"Nippy" (Prince Edward). Geting a fair $12,500.

"No. 17" (Royalty). Revival; flopped and vacated Jan. 17 to be replaced by "The Limping Man" Jan. 19.

"Petticoat Influence" (St. Martin's). Holding out at $5,000 until a new attraction is found.

"The Queen Bee" (Prince of Wales). Practically hopeless at $3,000.

"Oh, Daddy" (Prince's). Profitable at $12,000.

"Pair of Trousers" (Criterion). A flop at around $4,000.

"The Private Secretary" (Apollo). Cecil Barth's season of a month with "Secretary" doing $4,000 which shows a profit of $750; Eden Philpotts and MacDonald Hastings' new play, "Bedrock," opening Jan. 22.

"Robinson Crusoe" (Lyceum). Capacity at $35,000.

"Smoky Cell" (Wyndham's). Profit at $8,000, but figure is disappointing.

"Song of the Drum" (Drury Lane). Piece now in its second week, with the first week showing $27,500; libraries have closed a deal for 13 weeks, representing $75,000.

"Street Scene" (Globe). Dwindled to $4,500 toward the end; closing Jan. 17 to be replaced by "The Improper Duchess," opening day after tomorrow (22).

"To See Ourselves" (Ambassadors). Negligible at the boxoffice.

"The Toy Maker of Nuremburg" (Kingsway). Just a seasonal revival which got mild attention; new Viennese operetta is scheduled to follow in.

"Way to Treat a Woman" (Whitehall). Did $7,000, to be displaced presently by a new piece by Michael Arlen and Walter Hackett.

"Wonder Bar" (Savoy). Doing just above $10,000, which means a profit.

Yank Acts in Bill at London Palladium Score; Co-Optimists' 75 Mins.

London, Jan. 20.

Five American acts on the Palladium's 10-act vaude bill this week, despite the fact that Marion Sunshine did not appear because of indisposition.

Newcomers are the Five Rodeo Boys, who started slowly but finished strong. Roye and Maye were remembered, after a three-year absence, and were given a reception by the house.

Conrad and Eddy, who followed everybody, including 40 minutes of George Robey, got away to a good start and finished to riotous applause. Act is ideally suited for English vaudeville and is bound to have a long stay here.

At the Coliseum (vaude) the Co-optimists, with Phyllis Monkman, Betty Chester, Stanley Holloway and Davey Burnaby, the only originals remaining in the cast, occupy the entire second half of the program. Their 75 minutes proved quite tiring. Only redeeming features are Miss Monkman and Edgar Marriott, in the "Clean Up" skit from a former Ziegfeld show, and Stanley Holloway's realistic mimicry.

Dutch Revue Clicks

The Hague, Jan. 20.

The Plantage theatre, Amsterdam, is offering a new Dutch revue entitled "Happy Days." It is a big success.

Piece is by Renee Devos and the principal players are Zwaaf and Beppy Rameau.

Evelyn Laye's Decree

London, Jan. 20.

Evelyn Laye's divorce decree against Sonnie Hale was made absolute yesterday (Monday).

Hale's marriage to Jessie Mathews, co-respondent in the suit, is scheduled for this week.

NOT ENOUGH GINGER

Amsterdam, Jan. 20.

The Strauss Band, consisting of 40 pieces, is now playing at the Carlton hotel, is arousing mild interest.

Public here prefers out and out jazz.

FUTURE PLAYS

"The Inside Story" an underworld-politics drama in 15 scenes will be presented by Herman Gantvoort. Play was authored by George Bryant former newspaper man now connected with an advertising agency.

"Sour Grapes," by Vincent Lawrence, tried out in 1926 by William Harris, Jr., is rehearsing for George M. Gatts. Edna Hibbard is lead.

"Hobo," by Frank Merlin, sponsored by James Elliott, relights the Apollo, Atlantic City, Feb. 2. In cast are Dudley Clements, George Stratford and Victor Killian.

"Two Cheeks to Slap," a modernistic play by Barnabas Dienes, which closed a week's run at the Little Theatre of the Carnegie Institute of Technology yesterday (20), may be seen in New York. The play has to do with the Pittsburgh steel mills, and was put on by students of the school.

"Good Bye in the Morning" has been accepted by Jed Harris for production. Piece is by Dan Reed.

"In the Best of Families," by Anita Hart and Maurice Braddell, has been given a second try out week. Opened Monday (19) in Washington.

'St. Wench," by John Colton, produced on the coast three years ago titled "The Devil's Plum Tree," will be produced by John D. Williams in association with the Erlanger office. Piece went into rehearsal this week with Rita Vale and A. E. Anson heading the cast.

"As Husbands Go" will be John Golden's next production. It was written by Rachel Crothers, who may stage it. If cast is complete this week rehearsals will start next week.

"Old Man Murphy" by Patrick Kearny will go into rehearsal in about a month via Robert Newman. Arthur Sinclair and Marie O'Neill leads. Kearny has also sold "Three Wishes" to Fay Drake for a Spring showing.

"House Beautiful," a new play by Channing Pollock, will be produced by Crosby Gaige, opening in Philadelphia on Feb. 27. The show goes into rehearsal Monday. Worthington Minor is directing, with the cast including Ray Gordon, Ray Walberg, James Bell, Mary Phillips, Ellen Lowe, Joseph Baird, Sam Levine, James Seymour, Reed Browne and Norma Lee.

"Lonely Way," another play by Arthur Schnitzler, will be seen in New York next month. The Theatre Guild starts rehearsals today (21), with Phillip Moeller directing.

The Civic Repertory, New York, dark this week by illness of Eva Le Gallienne, will reopen on the 26th with "Camille." Miss Le Gallienne is in the cast, as is Jacob Ben-Ami. It is said to be their most ambitious offering thus far.

"Making Mary" started rehearsals Monday (19) at the New Yorker theatre. Edward Clark Lilley will direct and John Boyle will stage the dances.

"Privilege Car" by Willard Keefe and Ed Foran goes into reheasal, Jan. 26, for Fields & Abraham, with Paul Guilfoyle and Lee Patrick as leads. Piece opens out of town around Feb. 2.

"Lady in Pawn," previously called "In Hock," by Henry Rosendale, will go into rehearsal shortly via Ralph Kettering, western manager for Al Woods. Guy Bates Post will play lead. Play slated to open at the Vanderbilt, N. Y.

"Rock Me, Julie," by Kenneth Riesbeck, recast and revised, has gone into rehearsal again for Green & Gensler.

New cast includes Thomas Coffin Cooke, Baer Hoffman and Jane Adair, with Ray Walburn, Lee Patrick, Wanda Kyon and Cyril Scott now out. Cast leads still are in Helen Menken and Paul Muni. James Light has replaced Robert Milton as director.

"Julie" opens at the Windsor in the Bronx, Jan. 26. Piece has been penciled into the Royale for week of Feb. 2.

"Irish Hearts," by Walter Lawrence, tried out last year in Brooklyn and Patchogue by Frank McGlynn, will be produced at the Cherry Lane in Greenwich Village by Paul Gilmore. Wally Glick had previously planned to do the show for Broadway, with money falling through.

"Emperor Jones" is dated for revival at the Cherry Lane, Greenwich Village, Feb. 3. Emanuel Littleton will play the lead. He was of the Lafeyette Players, a colored organization in Harlem. There are three principals in "Jones."

"Hilda Cassidy," a drama, is to be produced by W. A. Brady in association with A. H. Woods. Play was written by William Jordan Rapp and Henry and Sylvia Liefer-ent. Rehearsals start in a fortnight.

"Paging Danger," by Claire Cavallo, goes into rehearsal today (Wednesday) as first for George Staten and John W. McKaig.

Chain Store Books Big

Mystery League books, distributed through United Cigar stores, reach monthly sales of about 250,000 at 50c a copy. Five mysteries boxed by the League for Xmas, sold at $2.50. Each sold 252,000 copies.

Low Scale No Help

Quick failure of "Life Is Like That," produced at the Little theatre, New York, by Curtis Emery, may answer some of the talkers advocating low scales for legit shows.

"Life," played at a $2.50 scale to grosses around $3,000. Only shows to have benefited by scale reduction have been hit musicals rounding out runs.

Leslie Howard's 100% 'Berkeley Square' Control

Chicago, Jan. 20.

Beginning with the Jan. 18 performance, "Berkeley Square" at the Selwyn came under the exclusive management of Leslie Howard, featured player and previously half owner. Gilbert Miller office out, though keeping to its Equity promise to pay fares back to New York.

Howard is the deal maker, and he is holding the show indefinitely beyond its original three-week limit here. Understood that Belasco and Curran have signed for the Coast production of the piece, and that the entire cast and sets will move to Los Angeles following the run here.

Cast signed waivers under Howard's management retaining only their transportation guarantee from Chicago to Manhattan.

Wm. Courtleigh's Estate

White Plains, N. Y., Jan. 20.

William Courtleigh, for 40 years an actor on Broadway, left but $5,000, according to his will filed in the office of the Surrogate here on Jan. 16.

The entire estate goes to his widow, Mrs. Edna C. Courtleigh, who is named executrix. Coutleigh died at his home in Rye, N. Y., Dec. 27.

BAILEY'S 54TH ST. SITE

Having given up his lease on the Republic theatre, O. D. Bailey has taken over the New Yorker, of 1,273 seats, 54th street legit site.

Arrangements is for five years, made through O'Gara Co., with Bailey taking immediate possession.

EL PASO'S $1 MUSICAL

El Paso, Jan. 20.

Musical stock at $1 top is being produced at the Texas Grand by Jack Russell, who has taken over the Callis-Baker lease for the balance of the season.

THOMAS-CRAVEN PLAY

Frank Craven will join Augustus Thomas in Florida where both will work on a new play.

Piece is due for spring production by John Golden.

Reframe "Storm Song"

"Storm Song," the Robert Buchman play with Francine Larrimore, which Robert Newman has been playing on the road for two weeks, is laying off this week for rewriting and recasting. Eric Dressler will probably have the male lead when the show opens again next week.

Preparedness

Los Angeles, Jan. 20.

Lillian Albertson MacLoon has retired to a sanatorium at Santa Barbara fo a rest before producing Gershwin's musical "Girl Crazy."

EQUITY BONDS POSTED FOR FOUR NEW SHOWS

Bonds or letters of guarantee for three shows were posted at Equity during the past week. Two more were expected by today (Wednesday).

"Barbara," by Gennaro Mario Curci, went into rehearsal for Jimmie Cooper and was covered by a bond posted by the producer. Cast includes Mary Nash, Horace Sinclair, Donald Douglas, Alberto Corillo, Genevieve Belasco and Anny Karryl. Lee Elmore directing.

Bond was also put by for "Making Mary," musical by Harold Orlab, rehearsing at the New Yorker. "Mary" is being produced by Edward Pope, with backing reported coming from Fred Gordon, part owner of the New Yorker theatre, and a son of Manville, millionaire asbestos man of the Johns-Manville company.

Guarantee for "The Apple Cart" being taken through Canada and England was posted by Maurice Colbourne, while a letter of guarantee was also given for "Private Lives," English musical, by Arch Selwyn.

Sharp to Crash B'way

Pittsburgh, Jan. 20.

George Sharp, local stock producer, is understood to have exercised his option last week on "Hell Is Paved," new play by John Charles Brownell and Mann Page, which he tried out recently at the Pitt. Sharp intends to do the show on Broadway in the spring and may desert the stock field hereabouts at that time.

Title will likely be changed to "Nature's Boudoir."

"Berkeley" for L. A.

Los Angeles, Jan. 20.

New York company of "Berkeley Square" opens at the Belasco for a two-week engagement Feb. 2 following the run of "Up Pops the Devil."

Company comes here from Chicago. Only coast spots played will be here and San Francisco.

Errol to Tour West

Los Angeles, Jan. 20.

Ralph Pincus will send out a western road company of "Lost Sheep, with Leon Errol after it plays Los Angeles.

Tour will take in the cities of the Northwest, the Rockies and Texas.

Cast Changes

Gage Clerke replaces Alan Davis in "Life Is Like That."

Will Morgan, of Waring Pennsylvanians, has replaced Barry Oliver in "The New Yorkers," the latter now recuperating following an operation.

ENGAGEMENTS

Alison Skipworth, "Night Court," E. A. Blatt.

Cast for "Privilege Car," also called "Grifters," to be presented by Saul Abraham and William Fields: Lee Patrick, J. Hammond Daly, Henry Wadsworth, Paul Guilfoyle, Ruth Easton, William Corbett, Myrta Bellaire, Harry Tyler and James Meighan.

Joe McKeon with "The Gang's All Here."

Alice Morley, Peggy Gallimore, "Flying High" (on tour).

Faith Hope, "Green Grow the Lilacs."

Victor Moore, Ara Gerald, Fiske O'Hara, William Frawley, Roger Gray, "The Gay Nineties."

Shaw and Lee, "The Gang's All Here" (Ted Healy).

AHEAD AND BACK

Mack Hilliard manager of "You Said It."

Charles Washburn p. a. for "Sweet and Low," succeeding Eddie Mullen.

George Holland, p. a. for Bobby Newman.

Beale's U. P. Boost

George H. Beale, who for a couple of years has been handling picture news on the Coast as head of the United Press office in Los Angeles, has been given a boost.

He's been made Pacific Coast news editor, with headquarters in San Francisco.

CONCERT

By Sallie

Shows in Rehearsal

"Barbara" (Jimmie Cooper), Ritz.

"Student Prince (Shuberts), Jolson.

"Zero Hour" (James W. Elliott), Masque.

"Sour Grapes" (G. M. Gatts), Eltinge.

"Private Lives" (C. B. Cochran and Arch Selwyn), Selwyn.

"Barrets of Wimpole Street" (Katharine Cornell), Empire.

"Heat Wave" (Warner Bros.), Hollywood.

"Rock Me Julie" (Green and Gensler), 48th Street.

"Silent Witness" (Shuberts), Bijou.

Making Mary" (Pope & Gordon), New Yorker.

"Venitian Glass Nephew" (Walter Greenough), Princess.

Six Shows Going Out

Broadway's closing list numbers six attractions, but the total will doubtless be increased by several when Saturday's curtains ring down. Among the closings are "Bird in Hand," back at the 49th Street for a second or third repeat, also Ruth Draper who has been at the Comedy for the past month or so.

"Art and Mrs. Bottle," presented by MacGowan & Reed, will withdraw from Maxine Elliott's. Did rather well with starting weeks $12,000 and better. Until lately alternated with "Twelfth Night." Both shows to play out of town with Jane Cowl.

ART AND MRS BOTTLE

Opened Nov. 18. "Clever and refreshing," L. M. (Journal). "Making Maxine Elliott's theatre a mighty good place to go," Bull (Graphic). "Jane Cowl moved to another glorious triumph," E. B. D. (Sun). "Variety" said: "Not commercial for the stage."

"Life Is Like That," independent attraction, stopped at the Little last Saurday. Played four weeks got about $3,000 weekly.

LIFE IS LIKE THAT

Opened Dec. 22. "Feeble drama," Cambridge (Mirror). "Dull evening," King (Post). "Little merit," Rathbun (Sun). No yesses. "Variety" (Shan): "Sensation seekers among the cut-raters might keep it going for a few weeks."

"Colonel Satan," presented by George Tyler at the Fulton, slated to go off this weekend. Opened last week. Notices fair, but business discouraging.

COLONEL SATAN

Opened Jan. 10. "Too charming for enjoyment," Brown (Post). "Hardly a night in the theatre," Darnton (Eve. World). Gabriel (American) and Garland (Telegram) thought it ought to be called "Alexander Hamilton's Last Revenge." "Variety" (Ibee): "Chances distinctly doubtful."

"Sita," at the Vanderbilt was withdrawn after one week. It was a show in Hindu, imported from India sometime ago but idle. Show rented house and had to quit.

SITA

Opened Jan. 12. "You'll enjoy 'Sita' as something different," C. ("Eve World"). "One of those misguided importations," Smith ("World"). "Pleasantly diverting," Barnes (Her-Trib). "Variety" said: "Why?"

"The Man In Possession" presented by Lee Shuberts goes to road from the Booth Saturday after an engagement of 13 weeks. English show not the success it was over there a d just about made the grade. Started at an $11,000 pace but never really big. Slipped to $6,000 though somewhat better last week.

Feature of the week seemed to be the golden anniversary of the Actors' Fund of America, Friday afternoon (16) at the Amsterdam theatre, where they gave a varied bill of song, dance, comedy and drama. The serious moments were given by Mrs. Pat Campbell and Walter Hampden, who dug up bits of Shakespeare's "Macbeth," etc., to much applause. Mrs. Campbell, an artist of much distinction, looked beautiful in a black velvet of straight simple lines, topped off with a rope of pearls. Her unusual voice always captivates.

A Rave of Frocks

Fanny Brice, looking stunning in black and white with a very odd belt of black patent leather, sang songs, told stories and, of course, couldn't make her eyes behave. May her popularity never wane! Billie Burke sang one of her "Mind the Paint Girl" songs to the accompaniment of Ivan Novello. Miss Burke wearing a chic cream frock encrusted with lace and with a fetching sash of orchid.

Mme. Goya, one of the many of the season's dancers from Spain, is interesting looking and her costumes more so. Her fan dance is done in black velvet with much brilliants and heels of brilliants on her black satin pumps. She carries a superb fan of black and white spangles and made this dance a poem. Another fascinating outfit is of tangerine, ruffled taffeta, with shoes and stockings of the same shade. An attractive headdress was worn for the Spanish dance in which her castanets served her well and her rhythmic feet responded.

Ruth Draper did a sketch in French. In her drawing room she received all her guests in a simple gold lame affair. Her interpretations are marvels of shrewd humor and she is an outstanding artist in her line. Bill Robinson's singing feet interpret all that music is capable of expressing. He certainly is the genius of his art and responded to applause with good humored repeats. Molly Picon in a mustard crepe told Jewish stories and inspired a riot of applause.

Many stage and screen favorites were in the audience, among them Mary Pickford in the Frohman box, looking very chic in a simple frock of black. Over this was a white fur jacket and topped off with white fur turban. May Irwin was in black velvet. Gene Tunney was present with friends.

Philadelphia Symphony

The orchestral conductors seem to have gone winter-vacationing. Stokowski's post is being filled by Ossip Gabrilowitch, who leaves at the head of his Detroit orchestra, Victor Koler. Gabrilowitch, who is at Carnegie Hall conducting the Philadelphia, will ever be a favorite with New York music lovers. As a symphonic interpreter he always registers feeling and color. His tempo and phrasing always are flexible and his interpretations truly original.

His program was made up of Schubert's "C Major Symphony," "Vaughn Williams' "Norfolk Rhapsody" and "Polovet Zkian Dances" by Borodin, clicking to great applause. The Williams' Rhapsody was brightly colored and tuneful. A crowded hall and boxes filled with society gave evidence of the Philadelphian's popularity.

Mary Wigman Series

Mary Wigman, the dancer, brought her first series of New York recitals to a close at the Jolson theatre last week. She gave several new dances and her interpretative program seemed sufficiently interesting to attract a demonstrative audience.

Miss Wigman's novelties were the Seraph Song, "Dance of Sorrow," and "Gypsy Mood Dance Song." Miss Wigman possesses elegance of poise and employs for exceptional value the effect of gesture to express an artistry that seems to be essentially her own. Her always fashionable audience gave her a rousing welcome on her trip to the States.

Three Bach sonatas and the same composer's "C Minor Partilo," made up the program at the Barbizon-Plaza. The interpreters were Alfredo San Malo, violinist, and Arthur Shattuck, pianist. They impressed their audience with a sense of musicianship of high order.

PLAYS ON BROADWAY

YOU SAID IT

Musical comedy in two parts presented at Chanin's 46th Street Jan. 19 by Jack Yellen and Lou Holtz; book by Yellen and Sid Silvers; score by Harold Arlen; lyrics by Yellen; dances staged by Danny Dare; Holtz, Marx Lawlor and Stanley Smith featured; book staged by John Harwood.

Ray Foy.....Henry Slate
Fuzzy Shawowsky.....Benny Baker
Eddie Brown.....Oscar Grogan
Frank Pennell.....Syd Slate
Loren Richardson.....Allan D'Sylva
Frank Murphy.....Jack Slate
Kewpie Andrews.....Hughie Clarke
Byron Legg.....Kendall Capps
Tommy.....Tommy Miller
Grace Carroll.....Billie Leonard
Florence Hart.....Betty Sundmark
Hattie Hudson.....Peggy Bernier
Helen Holloway.....Mary Lawlor
Walter Prescott.....Walter Petrie
Bob Smith.....Stanley Smith
"Pinkie" Pinkus.....Lou Haltz
Fanny.....Lyda Roberti
Willoughby Weatherby Pinkham.....George Haggerty
Gladys Dorsey.....Paula Sands
Nicholas Holloway.....John T. Dwyer
Hemingway Potts.....Vic Etheridge
Scotty.....Vic Munro
Squires.....J. Francis Robertson
Dr. Fairbairn.....John Walsh
Prof. Healy.....Bryan Davis
The Nurse.....Betty Nylander

West 46th street has gone collegiate again. This time with "You Said It," which was touted from out of town. Show is spotty, with some good things, some new faces and several likely song numbers. Did not impress as being heavily hooked up and should go for a moderate engagement.

Looked like the Grand Street Boys and the friends were present for the premiere, a polite crowd on the whole, something like what Lou Holtz referred to as the "purple blood of Russia." It is Holtz' debut on the managerial end, hooked up with Jack Yellen. Latter did the lyrics, while Holtz collaborated with Sid Silvers in the book. One of the other and probably not the latter slipped in some used gags. Not so tactful either, and they fell flat. Show does not need them for there is enough comedy otherwise Harold Arlen's score is a favorable factor.

The breeze and the sunshine of "You Said It" is Lyda Roberti, referred to as "the Polack." She is a pretty Polish blonde with a dialect that is attractive and somewhat foils that of Holtz's when he uses it. Miss Roberti cannot sing very much and she cannot dance, but she has personality and a great smile. Seemed those out front wanted her on the stage all the time. She never missed when she appeared.

After Peggy Bernier got through with "Sweet and Hot" one of the show's fast numbers and a hit, Miss Roberti came along and stopped the show with it. One of the few encores permitted. That was late in the first act. Her first appearance with Holtz provoked plenty of laughs, in fact "the Polack" was in from there on. In the second part, acting as secretary to Holtz, she counts in a laughable letter bit, but that was principally Holtz' and rightly. Her one other song attempt was with Holtz and called "It's Different With Me," aimed strictly for comedy.

"You Said It" is the theme song, repeated plenty, but okay. In addition to "Sweet and Hot" there is a college number "What Do We Care," led by Hughie Clark, fattest boy in Kenton College. A male chorus of 22 boys was joined by the ensemble for an arm waving drill quite suggestive of college cheering action. Looked like the best of the dance direction, staged by Danny Dare. Another rotary movement in the same section caught the eye, too.

"If He Cares for Me" was charmingly sung by Mary Lawlor, whose dancing was the outstanding grace of the performance. She teamed with Stanley Smith in warbling the stand-out "You Said It." She is back from pictures, that goes for the handsome Smith, while Miss Roberti recently appeared on the Paramount stage here.

Fred Waring is programmed for a special musical effect. It was used in a vocal ensemble called "Learn to Croon." The stunt is a variation of Waring's animated dominoes. Here the bit is carried out with megaphones with illuminated interiors.

The Three Slate Brothers, who recently appeared in another Broadway musical, were spotted twice in the first part and turned in a strong score. A trio of hoofers who specialize in slow tempo buck and wing, using the toe of the shoe for tapping, the Slates are unusual. Kendall Capps in an acrobatic dance specialty made a cinch score.

Plenty of Holtz in "You Said It," but he is a funny fellow and works very well with Miss Roberti. Latter part of the show dragged with a hospital bit that did not mean much.

Show has youth, numbers and comedy, and, even with its defects, should get by. *Ibee.*

Tomorrow and Tomorrow

Comedy drama in three acts. Presented at Henry Miller's Jan. 12 by Gilbert Miller. Written by Philip Barry. Staged by the producer.

Gail Redman.....Harvey Stephens
Eve Redman.....Zita Johann
Ella.....Marie Bruce
Nicholas Hay.....Herbert Marshall
Samuel Gillespie.....Osgood Perkins
Jane.....Adele Schuyler
Walter Burke.....John T. Doyle
Christian Redman.....Drew Price
Mary.....Eileen Byron
Miss Frazer.....Mary Elizabeth Forbes
Miss Blake.....Alice MacIntosh

Philip Barry's new play is a smartly written story spotted in a small Indiana town. It has been given an excellent presentation by Gilbert Miller, is played quietly but effectively. It stirred the first-nighters, and indications are for a successful engagement.

"Tomorrow and Tomorrow" replaced the more apt title of "Hail and Farewell," probably to make it harder, which is a Barry twist. The big event in the life of Eve Redman is remindful of the current popular song, "Give Me Something to Remember You By."

Eve is complacently married to Gail, quite an average chap who doesn't understand that there is anything the matter with his devoted mate. Eve is the daughter of a college professor, keen, intelligent, but worried because she feels a child is necessary to complete her married existence.

Dr. Nicholas Hay has come to town to give a course of lectures at the local university. Knowing the hotel is too ordinary, she invites Hay to be their guest during the visit. She is surprised to find him a young man who is about to go abroad to complete his studies. Hay is surprised to discover in his hostess a charming, brilliant woman, and to him a great one. His plan to bow out of the house within a few days is entirely shelved.

On the night before his departure for the boat the pair mutually confess a ripening love. Nicholas had discovered Eve's longing for a child. Gail is absent for the night at some meeting or other. They go forth to a laurel bank near the river—and something happens.

About six years elapse. Eve has a son and its name is Christian, just as Nicholas had planned. The boy is desperately ill with a brain fever following a fall from a horse. The local doctor is unable to diagnose the trouble. Dr. Hay is lecturing in Chicago, and Eve hears part of his address over the radio. In desperation she telephones for him, and the great specialist hurries to Eve's home. It is when he learns the boy is his child that Nicholas is able to break through the mental barrier within the child's head. He then suggests she go away with him, sure of his own love for her, but Eve does not go, remaining with Gail, who never suspects he is not the father of the child.

There is a distinct indication of psychoanalysis in the last act. Barry generally manages to partly befuddle his audiences, but not so much so in "Tomorrow and Tomorrow" as in "Hotel Universe" and "In a Garden." Once, when asked what the inner significance of the latter play was, he laughed and said there was none.

Zita Johann is the frail, sweet Eve whose transgression does not seem to be so. Miss Johann has been steadily coming forward these past two seasons. Herbert Marshall contributes the brilliant young professor, Dr. Nicholas Hay, a modest man, with all his fame. Osgood Perkins, who stepped into the show at the tryout, plays Gillespie, secretary to Hay, a laconic fellow whose wit gives the performance its lighter moments. John T. Doyle, very good as a local physician, and same for Harvey Stephens as Eve's husband.

"Tomorrow and Tomorrow" figures to be a class draw. *Ibee.*

ANATOL

Episodic drama by Arthur Schnitzler. Playing version by Granville Barker. Presented at the Lyceum Jan. 16 by Bela Blau, Inc. Starring Joseph Schildkraut. Directed by Marc Connolly and Gabriel Beer-Hoffman. Scale $5.50 top.

Max.....Walter Connolly
Anatol.....Joseph Schildkraut
Hilda.....Dennie Moore
Emily.....Anne Forrest
Bianca.....Elena Miramova
Gabrielle.....Patricia Collinge
Waiter.....Oswald Yorke
Mimi.....Miriam Hopkins
Franz.....Roger Ramsdell
Lona.....Ruthelma Stevens

It's the biggest weakness of "Anatol" that it is built more for the eye than the ear. This revival of Schnitzler's episodic love series attains a certain grandeur, because from a scenic standpoint the production is a gem. Art of itself, however, is no sufficient inducement for a $5.50 b. o. and altogether the revival is a precarious prospect. Time and changes in theatre tastes have outdated "Anatol."

Marc Connolly and Gabriel Beer-Hoffman have accomplished everything possible in handling direction. The two, however, couldn't overcome that lack of spontaneity and suspense. The cast is able.

Whatever the original conception of "Anatol" might have been (it was first produced more than 20 years ago), looking at it today, even somewhat improvised to modern exigencies, the play is without fire. It is wordy, slow and labored.

No doubt that the harmony of the scenic construction and the settings helped overcome some of this. The offstage waltzes, the gay notes of an unseen concertina help to suggest this spirit of the play. Strikingly beautiful is the arcade scene, the fourth and last in the first act.

The producers, scenic artists and director seem to have concentrated on surface effect and they do get an aura of color with no real dramatic warmth. Schildkraut, who has been borrowed back from pictures for this legit piece, proved best in the arcade scene with Patricia Collinge. The set is in full with the brown shaded arcade running across the center stage. The back drop portrays blue nightfall, snow is falling, and in the back center drop is the full face front of a multi-steepled structure that may be a palace. This is fanciful yet realistic, which, with Schildkraut, recalls memories of the bridge scene in "Lilliom," some years ago.

Scene serves the acting skill of Patricia Collinge. She plays the married woman, friend of Anatol, who daren't sin even for love. It's a tender scene, rich in subtleties, and Miss Collinge missed neither gesture nor voice inflection, making every word count. Schildkraut seconded Miss Collinge here. It is the one spot where the actor is of natural mien, artless and unaffected.

One wonders if his picture experience has made Schildkraut inflexible. This is his first legit play in many months. Most of the time here he is an automaton.

Walter Connolly, on the contrary, was fully up to his role as the brother officer and croney of Anatol. Somewhat knavish, sometimes bored with Anatol, not far from being jealous of his pal at times, but always the friend, Connolly makes the portrait real.

"Anatol" under its original title, "The Affairs of Anatol," has been read by countless since its birth.

Most of the lighting is indirect and harmonizes beautifully. It's something for the theatre to glow in. As the play unwinds there seems an undercurrent feeling that few plays have been staged with greater harmony of characterizations and settings, albeit the substance of the play itself is not saleable to the public. The producers wanted art and got it. By so doing they have sacrificed broad appeal to the generality.

It is understood the settings alone cost around $60,000. Add this to the heavily salaried cast of names and the investment looks overboard even for a musical production.

In the scene where Mimi (Miriam Hopkins) gives Anatol the breeze, there is an impression of too brusque handling. Miss Hopkins gives an admirable interpretation of the girl who gives the conceited Anatol the air for the love of a chorus boy, buit it's not a snug scene.

Anatol's room setting looks a bit too modernistic to American eyes for the late 80's, but still is colorful. Max's room is better done. This one as might be conceived by a reader. It's compact and solid looking. The play opens in a beer garden with a drop painting of a grass field in "two," and Schildkraut muttering suspicions to Connolly about his Hilda. That scene particularly is too wordy. Each episode might be taken as a separate playlet, leaving no continuity of action and calling for concentration on the story connection. Selection of a different woman for each type helps maintain interest. This is better than would have been had one woman been selected to run the gamut of all the feminine types.

Anne Forrest plays the gold digger type who values a past lover's jewels above the companionship of a new found sweetheart. Miss Forrest gives evidence of added ability as the sly, selfish "adventuress" as they used to call it. *Shan.*

OUT-OF-TOWN REVIEW

In the Best of Families

Washington, Jan. 20.

Somewhere on the program at the Belasco theatre, where "In the Best of Families" had its baptism of theatre last night, they call this a smart modern comedy. It is smart, and it is modern, and it is comedy, since it seems smart and modern these days to make comedy over illegitimate children. And despite that there is no novelty in all this—merely modernity—Anita Hart and Maurice Braddell, authors, have marshalled all their facts together in fine, workmanlike manner. The result is a well-worked-out farce on what seems almost a hackneyed subject.

Where Miss Hart and Bradell have gone ultra-smart or modern is in dirtying up the script so that every last ounce of comedy is squeezed out of the situation. Admittedly, the play is funny. There is one tag line, at the end of the second curtain, that will go down in the history of modern dramatics if the play lasts long enough to get out of the rough.

What the show needs at the moment is a few changes in cast, a speeding of action and the insertion of at least one more male suspect. Only one man in the parish comes through untainted with suspicion, and he happens to be the village rector.

All these goings-on take place on Long Island. It happens that at two o'clock of a Sabbath morning the doorbell of the old Hamilton mansion rings. All of the family are in bed except a young rake of a son, who is down Greenwich Village way gathering atmosphere for a play. So, when the paterfamilias comes down to answer the door, and the mother and a maiden aunt and a half-dressed butler, they naturally expect to find a drunk on the doorstep. Instead, they find a baby in a basket—and then it begins.

Loose and lascivious, "In the Best of Families" goes on to accuse every man in the house, with the exception of a poor, sick old grandfather, of being the progenitor of the foundling. Of course, the same accusation was pretty generally passed around in "It's a Wise Child." It has been done time without number, and it always gets a laugh.

At the entrance of the theatre opening night the management seriously asked the play reviwers not to divulge the unexpected ending, and they probably will all be true to the faith that is in them. After what happens, however, it is scarcely to be believed that anyone will consider this an unexpected finish. It seems to be about the only thing that could have happened, fastening the fatherhood on the one person in the play who has yet to make an appearance—and even this is not giving away the secret.

Just what will happen in New York remains to be seen, but the management there will have difficulty in suppressing the secret. It will be bruited about Broadway, together with the condensed smoking room story that furnishes the tag line for the second act, a line built about a pair of suspenders.

Charles Richman, of the old school, is the harassed father on whose household all the trouble descends, and he has a mighty host on his hands; a married son with a wife who threatens divorce; a son about to be married and his marriage about to be wrecked; another son who is courting grandfather's nurse; a sister-in-law bent on getting all the dirt; a butler who confesses his guilt and then retracts; a visiting widow from Paris who is not averse; a Swedish maid, and the rector.

Florence Edney contributes a naturalistic performance as a snooty old maid, and the veteran, Johnnie Brewer, turns in a characteristic butler. Three juveniles—Derek Fairman, Kendall Foster and David Morris—romp merrily, together with Mary Arbentz, the nurse, and Enid Romany, the distressed young wife. So long as the juveniles have a hand in the pie all is merry, but when the old folks foregather it becomes rather dull and boresome.

Just when the play, after two rather rollicking acts, is about to die of ennui, in the third in comes that great big hulk of a comedienne, Marian Warring-Manley, the protege of George Lederer, and pumps the play full of life again. It is a case of mistaken identity. The family believes she is the woman who left the baby on the doorstep. *Daly.*

FOREIGN REVIEWS

LA CHIENNE

Paris, Jan. 6.

Drama in three acts and 15 tableaux by Andre Mouezy-Eon. At the Renaissance, Paris, Jan. 5.

Legrand.....Gemier
Lulu.....Germaine Auger
Dede.....Pierre Etchepare
Detours.....Chaumont
Adele.....Maximilienne-Max
Alexis Godart.....Chabert
Walstein.....W. Ghilain

Play is from a novel by La Fouchardiere, who has made himself a popular author by analyzing characters of the middle and lower classes. Whatever the novel, it wasn't meant to be a play. And if a play, the staging in 15 tableaux finished it.

Story is most depressing. An elderly man, cashier in a wholesale house, makes the acquaintance of a young prostitute who passes off her pimp as her brother. The old man, who loved and worshipped her, finds them in bed together, and kills the girl after the boy has gone. When the boy is later found near the body, his character is such that he is accused and sentenced to be beheaded.

Final tableau, several years later, shows the old man, down and out, confessing his crime to an old acquaintance with whom he enters a night shelter.

Show hangs on the performance of Firmin Gemier, veteran French actor, who gives a superb interpretation of the old man who has never known any fun or love in his life

Girl is acted by Germaine Auger. If she didn't have a tendency to use stage mannerisms she would be excellent. Her boy friend is done by Pierre Etchepare. He also is stage conscious, but sparkles at times. Other characters are merely incidental, including a friend of the old man, very well acted by Chaumont.

Production in three acts could have made the play a pretty strong drama, showing the delusion and downfall of the old fool. The present craze for multiple sets, propounded by the fact that it is much easier to write a series of sketches in so many sets, has caused Mouezy-Eon to clip the story into 15 tableaux and about 12 sets. The same German machinery with which the stage of the Renaissance is equipped is present, but the revolving stage is only used once. All other changes are made normally. This results in a number of short

(Continued on page 63)

WILL ROGERS says — "Insurance companies give the best odds in the world. Every man knows in his own heart that an insurance company will bet him more than he is worth that he won't die. There is not one man in a million worth what he is insured for."

Provide a Monthly Income Now to Take Care of You Later

See

JOHN J. KEMP

Established 1910

551 Fifth Ave., New York City

Phones: Murray Hill 2-7838—2-7839

WILLIAM O'NEAL

Late of "Desert Song" and "New Moon"

Address 101 West 55th Street, N. Y. C. Circle 7-1254

NOW BEING FEATURED

in "MENDEL, INC."

with JOE SMITH, CHAS. DALE and ALEX. CARR

ANNA CHANDLER

SOON TO BE STARRED BY

RALPH THOMAS KETTERING

IN

"THE CHISELER"

By MR. KETTERING and HENRY ROSENDALE

Inside Stuff—Legit

Scarcity of legit shows for road time has forced independent theatre owners or operators into offering New York legit producers guarantees against loss for the latters' shows while playing the indie time. In some cases, the theatre men have even gone so far as offering a guarantee of profit on the stay of the play.

Despite groans that the road has reached a lower ebb than the ebb that ebbed before, a number of New York hits are doing what is today considered mop up biz for the sticks. "Strange Interlude" for the Guild and "Strictly Dishonorable" for Brock Pemberton, plus a few others, are playing to high grosses. Comparison of the latter with b.o.'s of a few years ago, however, shows the difference in favor of time past.

That "names" have lost considerable drawing ability, making the play more important than the star, is now believed by many. Recently a show that flopped in New York, despite a well known and rated legit luminary, played to $2,500 and $3,000 grosses in $10,000 to $12,000 road cities.

On the other hand, a New York short stay closing recently, was refused booking out of town, theatre operators preferring dark houses to flop attractions.

Louis Weitzenkorn whose "Five Star Final" is rather an expose of the publication methods of tabloids, had an experience while editor with a New York tabloid that is reflected in the play. He received a 10 part serial on the Elsie Seigel murder (about 1905) from the tabloid's publisher. The story hit close to home because Weitzenkorn's first wife was a blood relative of General Seigel and his son therefore also a decendant.

Weitzenkorn went over the story carefully, deleting many statements which he regarded as libelous. He was determined to obey orders and run the article regardless of the family connection, but warned the publisher that his wife's mother intended suit. The serial was never published.

Elsie Siegel was 16 years of age. She attended a mission conducted by her mother in the Mott Haven section of New York. A Chinaman who attended the meeting offered to drive her downtown and they entered a taxi. The body was later found in a trunk at 39th street and Eighth avenue, near a restaurant conducted by an uncle of the Chinaman. Latter was never caught.

"Stepping Sisters," which came near folding last week at the Royale, is liable to close this week. The players had been getting a $50 per week guarantee, plus a percentage, if any over operating cost. Its comparatively good run was a mystery except to those in the know.

Management got the cast to waive the guarantee and accept percentage. Trade was worse for show last week and one girl in a small part received $6.50 for her bit. She asked Equity if she had to continue and was told she was under no obligation to do so. "Sisters" has trummed up trade by distributing coupons exchangeable for one ticket for each 50 cents. Got $5,000 weekly for some time but dropped lately.

Hard luck is being claimed by Bela Blau for the mixed criticisms of "Anatol," which he produced at the Lyceum, New York, Friday (16). Joseph Shildkraut, star, it seems, was so ill the three days previous to the opening he couldn't talk, while several days before Walter Connolly, who has the next heaviest burden, was out for the same reason.

The two practically were not on together before the opening night and the show opened cold. An angle is that the only critic who missed the opening, Darnton of the "Evening World," who got the show the following night, give it a rave.

Guests invited to the dress rehearsal were turned away at the door because Blau declared that he could not conscientiously allow anyone to see his cast in the delapidated state in which their various illnesses and lack of consistent rehearsal had left them. Schildkraut two nights before the opening wanted to have it postponed.

Hearst's New York "Sunday American" (18) carried a strong McCay cartoon and caption on stage censorship, favoring it. In its reading matter a couple of sentences said:—

"It is not pleasant to face the truth that the stage has degenerated to a point seldom reached even in the most decadent days of its history."

"The Hearst papers advise the responsible stage producers, performers and playwrights in New York to support some plan of liberal censorship. Otherwise they will surely have some drastic and damaging regulation imposed upon them."

Legit producers addicted to importing foreign plays and casts to keep theatres open as cheaply as possible have been dealt a body blow by the 5% tax passed by Equity.

Increased production costs have altered the situation. Importations of the "Marigold," "Insult" or "Nine to Six" variety, each brought here for about $10,000, will run to higher money through increased actors' salaries making imports not worth while.

It had been customary to bring in a number of these plays, allowing some otherwise dark houses to stay open to collect rent. If one clicked the cheap costs on the entire import group were paid off.

Howard Dietz and Arthur Schwartz, who manipulated the words and music for most of "Three's a Crowd," told Max Gordon that he'd have to wait a while for his next revue from their pens. "Crowd" is crowding them into the theatre at such a fast clip that Gordon wanted the boys to sit right down and write them another show. "What about?" asked Dietz. "Anything," Gordon is said to have answered. Dietz refused to be rushed.

"With one big hit this season staring me in the face," he explained, "why take a chance on losing the rep it gives me? I have no ideas handy for a second revue. I will write it, but I will take my time figuring it out and doing it."

Ziegfeld "Smiles," which closed after eight weeks on Broadway, was the most expensive flop that producer has ever had, going into the red for around $200,000. Salary of the cast alone was $23,000 weekly, with a full week's salary going to the principals and the chorus for overtime rehearsals before the show opened in Boston.

Zieggy's claimed error was going into rehearsal with his musical with only the first act and then having to chase around to locate Bill McGuire for his second act.

The New Amsterdam appears to be dark indefinitely, a strange thing for 42nd street. The Theatre League is partly blamed. "The Gang's All Here" was to have been presented at the Amsterdam, but Green and Gensler disputed the Erlanger office in the ticket muddle and booked the show into the Imperial, to have charge of ticket distribution.

A new "Follies" was proposed for the Amsterdam but that is postponed, with Ziegfeld under the weather.

Detroit is the only city in Michigan playing touring legits. Chicago is the sole legit spot in Illinois. Pennsylvania has two cities for legit—Philadelphia and Pittsburgh. In Ohio three cities still play legit shows—when they can—Cleveland, Cincinnati and Columbus.

DRAMATISTS' RENEWAL WITH MGRS. EXPECTED

A renewal of the Minimum Basic Agreement between the Dramatists Guild and producing managers, is anticipated without a hitch within the next two weeks. Some changes have been made but at a meeting between committees of the managers and Guild, the showmen made no particular objection.

It was expected that a cardinal change might be made in the clauses pertaining to picture rights but the regulations remain much the same. The authors have no idea of discouraging production even when picture backing is present. They have convinced several picture producers that present provisions are not a handicap to such legit production participation.

Where picture people back a Broadway show, it remains open to bidding by other picture firms but the backers in owning 50% of the show have an edge in the bidding. Authors say that several picture producers have signed the Basic Agreement already, as managers.

There has been a tightening up of royalty provisions protecting authors. Managers in arrears in royalty payments will not be permitted to produce until squaring with the authors. The time limit on foreign production has also been slightly changed.

Ticket League Out

(Continued from page 56)

York Theatres, of which he was chairman of the board of governors. While the status of the League became somewhat clouded last week when the system of ticket control for which it was formed was abandoned, Gillmore had signified his resignation two weeks earlier. He opposed the action of the League in permitting the recall of tickets from the recognized agencies, after which they could be sold to all agencies.

It was reported that back of Gillmore's withdrawal also might be some plan whereby Equity might act to clean up the ticket situation, such action being impossible were Gillmore a part of the League.

Gillmore proposed a system to make the League actually operative by having the Erlanger and Shuberts insert in booking contracts an agrement to abide by the League rules. Since the producers were not members of the League and since they insisted on changing the rules, which led to the collapse of the ticket scheme, that plan was thought to be workable. It was not put up to the booking offices however, they having their own troubles this season.

Censorship

Equity however is expected to act with the League in matters of legislation and particularly the state censorship compaign. The League itself must re-organize, since its constitution provides for ticket matters and nothing else. It is suggested that when the League is reformed the board will be made up of managers, actors (Equity) and authors (Authors League of America) all having equal represenation of three members each.

The authors have stated they are opposed to all forms of censorship but unless the theatre elements combine, the agitation by church authorities is expected to bring about a state censorship law at the impending session of New York's Legislature. Catholic, Presbyterian and Jewish clergy again insist that Broadway stages should be censored. To thwart the combined church element is no small task, a fact which showmen appear not to have realized. It is just another trouble on the shoulders of the present day theatre.

Paris Golfies Flop

Paris, Jan. 12.

Craze for indoor golf dying as quickly as it caught on. Those in existence are flopping, and no more are likely to be established in Paris.

This is a bad break for girls with good figures who were very much in demand as caddies, and who were able to make from $12 to $20 a night following some man around the course.

Helen Menken-Muni Stick

Helen Menken and Paul Muni will remain with "Rock Me, Julie" when that show goes back into rehearsal.

European Runaround

By Frank Scully

On the Continent.

Playwright Ghosting for the Hague

Good exploitation gag at "Matricule 33," spy-meller current at the Paris Apollo.

Bob Bouchard, co-authoring the piece, dragged a lot of espionage documents to the Hague and got them shown at peace exposition organized there by League of Nations. Then he brought exhibits back to his own theatre, with a historical-documents-on-espionage-straight-from-The-Hague billing.

Gave a great inside stuff touch to what, after all, was his own spiel.

Only Three Dark

With only three houses dark out of 48, legit end of Paris okay.

Seven revues are operating, and Opera, Opera Comique, Comedie Francaise and Odeon carrying daily changing repertoire, are at least lighted up.

Some old timers are back for repeats—"No, No, Nonette" at the Mogador, "Topaze," with original cast at Varietes, "La Jalousie at the Madeleine among 'em.

A Censor Helps Pictures

Figuring in a big hearted way to put the theatre out of biz altogether, and thereby jockey himself out of a job, Lord Chamberlain, London's censor, has banned smoking.

First he let musicals puff away, but the old dialog stuff had to get on without the anti-coughing help of English equivalent of Old Golds. This brought squawks of partisanship.

So he decided to start the new year right. Henceforth no smoking anywhere.

Sinjun Ervine broke a glove and two monocles applauding the edict. He smoked one cigaret between 1914 and 1918.

Gentlemen of the Theatre

Seems to be an epidemic of high hats who write for, but never enter, theatres.

Eden Phillpotts, following Commander ("Middle Watch") Hall-King, says he hasn't been to London in 20 years and won't go ever again if he can help it.

He had one show that stayed in four years, "The Farmer's Wife."

"Jane's Legacy," just opened at the Duchess, will be touring in the provinces sooner than that. In fact, Phillpotts might not have to wait much longer than New Year's to have it playing right in his own back yard.

Italian Censorship

Faust Squadrilli, who when not art experting for the L. A. Museum used to play in pictures with Esther Ralston and Fay Compton on the Par lot, has been politely and quietly burning in Nice for months over the Italian Government's seizure of his picture "Tripoli."

With 1,500,000 lire sunk into a picture, which Squad doesn't believe could be made in Hollywood for 20 times that sum, he wants to know where he stands on this seizure thing.

While waiting for an answer to his gentle ultimatum he became Commander of the American Legion on the French Riviera, but that didn't budge Benito an inch. So Squad resigned the Commander thing.

The Fascists grabbed not only Squads negative of "Tripoli" but his stills.

Seems they objected to certain scenes in which Italian soldiers shoot some Arabs. If that were American marines oke, but Benito is touchy on Tripoli, Tunis, and such ports of possible expansion.

Picture isn't pro-anything, swears Squad, unless possibly pro-Arab, which, considering the paucity of picture goers among night gown wearing sheiks, it's all lost.

Meanwhile Squad, who has 500,000 photos and records (every painter that ever lived), is going back to his old art of restoration.

Playing the Whole Infield

One of the hardest things for a lucky boy to do is to play 'em close to his chest after filling an inside straight.

Maurice Brown started playing deuces wild after "Journey's End" and Leon M. Lion is heading that way after "Street Scene." Mary Newcomb has flopped in his "A Marriage Has Been Disarranged," and yet Lion is rushing production on C. K. Munro's "Two World's" and Sutton Vane's "The Man Overboard" after that.

He has even bought a play Aldous Huxley has just completed, and expects to bring Baron DErlanger's "The Bandits" in from the sticks.

No Place for Weak Stomachs

One of the newer fads is using boxers at banquets instead of adagio numbers. Cannes tried them outdoors last summer, and the Anglo-American Press Club pulled some at their dinner jacket thing at the Lido, Paris, indoors this winter.

Whatever's left over either in the ring or on the tables is served to the seconds.

More Headaches

That immigration law. It gives us worse black eyes abroad than Red Lewis.

Latest is Vlado Kolitsch, Czeck fiddler married to an American wife. After seven years of radio work in the States, except for a seven months break in Canada, he gets aired, and can't rejoin his wife or make enough now to ship her over here.

He burns us plenty, and the press abroad eat it up.

Do They Borrow Smokes Too?

Sweet slam Edgar Wallace is taking at press squad in "Smoky Cell," otherwise okay meller at the Wyndham.

Has a mob of gunmen slip in to Sing Sing death house acting as scribes covering electrocution of their gang leader.

Just as juice is being tested "scribes" drop borrowed pencils and turn the State frying pan into a shooting gallery.

Do gyps and scribes look that much alike nowadays in our Revolver Republic? Gunmen didn't use to dress that badly.

Still, Wallace, when once covering a hanging himself, was mistaken for the hangman.

Everything But Who Won

Critics getting into the old habit over here of mystifying their readers so as to give the b. o. a break, as they imagine.

Seven out of 10 end a review not only with no opinion, but with a "what becomes of the heroine I leave to visitors to discover for themselves"; or, "the finish is too surprising to divulge."

It always reads like a guy who beats it home in the middle of Act Three, and if he didn't, why not?

London's Warm Titles

Sexing up titles in London help the box office a bit. Some of the naughtier ones are: "Marry the Girl," "A Pair of Trousers," "Her First Affair," "The Scarlet Lady," "The Love Race," "Almost a Honeymoon," "The Man Who Kissed His Wife," "Marriage a La Mode," "Petticoat Influence" (they wear 'em in England), "It's a Boy" and "The Way to Treat a Woman."

LITERATI

Fighting a Czar

John T. Wilford, an American newspaper man from Mobile and owner of the "Havana American," was ordered out of the Republic of Cuba by its czaristic President Machado. As Machado is reputed to nick an income of $12,000,000 a year, the pres can afford to stick it out.

Wilford's "American" has been hardily going after Machado for some time, in front page editorials. That started when the president of this near-Russian republic agreed to reimburse Wilford for about $10,000 damage done to the plant of the "American" when it was raided by the Cuban military. Wilford alleges Machado disclaimed knowledge of that procedure, but Wilford also asserts Machado never did come a oss with the ten he promised. And that immediately after, despite the pres' promise to settle, minor persecutions commenced against the "American," while the plant that printed the "American," a native daily, after the raid for a couple of editions was shortly after put out of business by the government.

Wilford's paper is one of three English dailies printed in Havana. The other two, morning "Post" and "Evening News," are under one direction. The Spanish language dailies don't dare to print anything except guardedly, and even so, when a couple forget, they're limboed, too.

Wilford's editorials have been hot against the Machado administration. Their antagonistic tone was rather surprising to a New Yorker recently in Havana, owing to Cuba being under martial law at present. That has endured for about a month so far. Soldiers are the guardians of the city, although the police force patrols as usual. Wilford editorially presumed to say what is wrong with Cuba. His summation was Machado. After the New Yorker had gotten a load of hearsay about town, he had to agree with Wilford.

Despite Wilford's pannings, probably justly in view of the rear attack that nearly destroyed the plant of the "American," Wilford's paper didn't look very hot financially. Of late it had been carrying an office ad offering to sell 1,000 shares of the 3,500 shares reserve stock to its readers at $10 a share, no reader to buy more than 10 shares and form on the right. As the ad was carried for days, there may have been no line. Entire capital was 7,000 shares, with $35,000 having been paid in and the paper running two years. What Price & Waterhouse could do to and with a statement like that!

Martial law in a republic might sound like a move to quell an impending revolution to an American. But the Machado administration doesn't want the martial thing exploited, especially just now in the winter season when the tourists are expected to materially assist Havana especially financially. The tourist trade to Havana in a normal season is worth around $30,000,000. Just now Cuba needs any part of that chunk.

The country is overboard with an overload of 1,500,000 tons of sugar that can't be moved except under cost of raw production. That stalls Cuba immediately for ready money, with the fear there that the carryover may run into the next year's supply, when sugar would become Cuba's calamity.

Yet on top of the worst situation Cuba has found itself in since the U. S. gave the Island its freedom, it seems to be trying to ward off a revolution that is smouldering. Political arrests all over the Island, prominents sent to prison for merely talking, newspapers and free speakers suppressed without warrant, and if that isn't Machado playing at the Czar thing, it's close enough.

It seems to have all started by some boys talking. They were students at the University in Havana, Cuba's principal seat of learning. The university is now closed, with soldiers around it. Many of the students have been jailed, Wilford's 19-year-old son among them. The students started to talk boyish rebellion. Many say there was some merit in much of their claims against the administration. But the same people didn't take it seriously. Only Machado did that.

Citizens thought if the students wanted to talk, let 'em spiel—they were only boys and it couldn't do any harm while it might do some good. But Machado said the boys couldn't talk; they must stop it, at any rate talking against their pres, and Machado sicked the soldiers onto them.

Then one evening what had been looked upon as a frivolous affair turned into a tragedy when a soldier shot and killed a student, just a boy. Feeling spread so rapidly martial law was declared in the Republic of Cuba by its president. The talk swept from boys to men and women. Machado commenced to jail both sexes. Sending women to jail inflamed the country still more, but underneath all seemed to appreciate the tourist trade. And sugar!

Tourists come into and leave Havana without knowing of the military vigilance. Cruise steamers and others leave thousands two or three times a week in Havana for a day or longer. They wouldn't venture into a martial law town if they knew of it. Even the sparse reports that have been printed in the States to date of the internal trouble in Cuba have affected the tourists.

At the opening of the new National Hotel in Havana two or three weeks ago, a Fred Sterry (New York Plaza Hotel) enterprise and probably representing 10 millions, the finest hotel on the island, fume bombs were thrown into the big main floor rooms. At the Havana Casino, the government approved gambling establishment operated in conjunction with the race track, similar bombs were dropped among an attendance of more than 5,000 people in the place on New Year's Eve.

Those bombs were gestures. They could have been more deadly than mere fumes. But they evidenced the feeling over the czar-like methods adopted by Machado.

The current Havana season for visitors was in jeopardy for a while. No funds were available for the reopening of the race track. Cubans apparently were not interested or flush enough. Needed was $300,000. Some of the stable owners who were there and had money enough left or could secure an advance from the Miami track, shipped their horses into Florida, thinking the Havana track was in the air. The Kaelker Brothers of Philadelphia finally came across about 36 hours before the track's starting date. The Kaelkers also took over the Casino and are operating both rather liberally. They have the syndicate of books at the tracks with no kicks against the odds, and everyone plays freely at the Casino.

No one in Havana was making a prediction as to the finish, when the New Yorker left. They all concede Machado's iron grip on the country and none overlooked his million dollars a month income. Whether that income in part is a requisite of the Cuban presidency no one appears to know or would state.

Meantime the University of Havana with accommodations for 5,000 students may reopen. Who can tell? Even Kaiser Bill gave his boys a chance to fight, but Bill played them away from the palace. And at that, Bill wasn't so smart, according to the records.

Literary Chumping

"Literary criticism" thing displacing "vanity publishing" as the biggest racket in the writing business. Like "vanity publishing," the "literary criticism" gag is fool-proof, and can't be curbed except by a process of education for the chumps.

"Literary critics," formerly soliciting through sucker lists, have expanded to the point where they take ads in the literary supplements of the newspapers and in the class mags. Their advertising appropriations alone give an idea of the extent to which they have enlarged their operations.

While "vanity" publishers at least give the misguided would-be author a small edition of books for his money, the "literary critics" furnish only advice!

Method of operation is criticism of a story at so much per thousand words. Rate varies from $1 a thousand words to $5. Average rate is $2.

Copies of an admittedly punko short story sent, one to a "critic" in the middle-west, the other to a "critic" in New York City using a post office box for a mailing address. Middle-west expert immediately saw in the writer another Hemingway if he developed his "characterization." Also, the dialog was not "real." That criticism cost a little less than $5. And the critic "would be glad to see the manuscript again when revised," at a 10% discount of his "usual rates" because the would-be writer is by now an old customer.

Critic in New York also recognized the writer as a future Hemingway. (What would the critics do if there were no Hemingway?) This critic thought the story's opening too flat. Title no good, either. And too much dialog and too little descriptive matter. This "criticism" cost $7.50, but entitled the writer to a 25% reduction on manuscript typing.

All this "criticism," of course, worthless, but the chumps can't seem to see it. Said to cost some as much as $50 for total "criticism" of any one 5,000-word short story, the sale of which, at average rates, would bring $100. Unfortunate part about it is that if there is a sale the chump is won over to the alleged "critic" for life.

Newest entrants into the field of "literary criticism" are, in New York, a well-known writer who has made the national weeklies, but too lazy to create on his own offers "advice" to gullible scribblers at a price, and on the Coast of a playwright, with at least one Broadway success to his credit, who, unable to land any of the film scenario departments, is now "criticizing" plays, also at a price.

But these two, even though capable of criticizing, hand out the same sort of stuff as do the others. It wouldn't pay them to make a real service of it at the money. And that explains the rest of the "literary critics," even if able to "crit."

Ghost Readers!

Chicago, Jan. 20.

An eminent surgeon gave a dinner here last week for an eminent visiting German sexologist. All the big shots of medicine, law, architecture, and Chicago celebrity generally were represented.

Many speeches were made flamboyantly praising the German, his writings and their effect in overcoming prejudice. The German, all the speakers agreed, was a great man.

At the end of the evening a bookseller also spoke and in praising the sexologist spilled the beans by saying what a pity the German's books had never been translated.

This was the tip-off that all the speakers were talking mere hearsay and had not, and could not, read the works they pretended to be so familiar with.

The bookseller was the only one who really knew what he was talking about.

Revived 'Smart Set'

Possibility, with the demise of "Plain Talk," that William Randolph Hearst will revive "The Smart Set" along the lines of its one-time policy as conducted by H. L. Mencken and George Jean Nathan.

Hearst is at present in possession of "The Smart Set" title, though he dispensed with the mag when it was turned back to him some time ago by James Quirk. Mag then was a women's publication, one of a number of ideas tried by Quirk under "The Smart Set" title while it was still under lease to him from Hearst.

Given out at the Cosmopolitan building recently that "The Smart Set" would be revived shortly after the first of the year, by which time a policy would be determined. End of "Plain Talk" makes it logical that "The Smart Set" revert to its one-time Mencken-Nathan policy, similar to "Plain Talk" and "The American Mercury," the now Mencken mouthpiece, and under which policy "The Smart Set" became internationally known.

If that becomes a fact, the question naturally follows whether George Jean Nathan, now entirely out of the "Amerimerk," will edit. If not, there's John K. Winkler.

London Dailies Slump

Further indications of the very serious position of the newspaper business in London are given in the fact the leading English dailies have agreed to lay off canvassing for circulation.

Door to door touting is expensive, and with advertising revenues the lowest in years, the additional circulation increase costs without bringing in fresh customers.

Meanwhile, "The Daily Express," Beaverbrook organ, has virtually abandoned its Glasgow (Scotland) office, which has been a loss.

Costing departments in the dailies here are reckoning every new reader the papers get costs them $10 in the first year, being made up of loss of production cost against circulation increase, in view of low advertising revenues current.

The financial position of the papers continues to remain serious, with the fact they are all losing money, except the "Mail," obvious. Losses on some of the London dailies are as high as $20,000 a week, while rumors are persistent one of the London evening sheets, and technically one of the best of them, may cease to come out if the revenue doesn't jump in the spring.

Marriage For Cure

In one of the personal engaging letters Frank Scully now or then writes, he tells what 1930 did for him. Scully is "Variety's" Continental rover. One can never know where he is writing from unless looking at the post mark.

In his last, Frank said he hopes 1931 is better for everyone else and as good for him as 1930. His idea of a good year reads like this:

"I nearly died, would have been glad to many times; didn't; hobbled out of my 20th hospital in a less number of years; got around again; grabbed a steenth operation and then married with the result a healed wound three days later, for the first time in 12 years; proving something, perhaps that the wages of virtue is a coincidence. And after that a book contract."

Short Story Contest

A short story contest, the prizes for which total $1,000 and which has several novel features, is being conducted by Extension, Catholic missionary magazine of Chicago. Opened January 6 and closes July 31. Awards are to be made in four classes, namely: romance and love, adventure, mystery or detective, and Catholic stories. First prize in each class is $150 and second prize is $100. Additionally, $75 will be paid for any story accepted.

Unlike most prize story contests, manuscripts will be read as received and those found suitable for publication will be used at once. In this case, the author is paid $75 on acceptance of story, with the possibility of $25 or $50 as an award. Word limit is from 2,000 to 2,500.

Sour Dollar

The dollar book thing so sour, one of the book houses, which has sworn off original editions at a dollar, won't even get out reprints at that price. House discovered that readers who wanted the original higher-priced editions waited until the dollar reprints of the book came out and then got the original editions at a dollar, when the booksellers had to knock it down to the reprint price.

But out around Garden City, where Doubleday, Doran is located, a dollar book will always be available, they say.

No McNaught Figures

Chas. V. McAdam, gen. mgr. of the McNaught Syndicate, and speaking for it, states that any figures of income, guarantees or salaries of its syndcated writers, like Will Rogers, O. O. McIntyre and Al Smith, appearing in print, were not authorized nor given out by McNaught's.

Some of these figures have been inaccurate, adds McAdam, without designating.

Mr. McAdams refers to the McNaught columnists as stars. That shows what the show biz has done to the world at large.

Bum Pincher

Returning from Paris, John Wilstach's deputy sheriff badge was found on the floor of his stateroom. The report spread he was a U. S. Secret Service man. It was only on the last day he found why certain folks acted creepy when he looked at them. Purser tipped him off.

Wilstach is really deputy for a hunt club in Duchess county, N. Y., during the fall season. He wouldn't know how to arrest anyone.

Wilstach is writing for Street & Smith. Morrow brings out his "Under Cover Man" in the spring.

2 Biggest Agencies

Lord Thomas & Logan has established a space department in its home office at Chicago to supercede the former system of having two men, Bullis and Troup, handle the placing of something like $60,000,000 annually in advertising.

This enormous annual billing is the second largest advertising agency gross in the country, which means the world. N. W. Ayer of Philadelphia with about 350 nation-

(Continued on page 70)

LA CHIENNE

(Continued from Page 61)

intermissions, which do not improve the impression.

Staging has been done by Marcel Paston, with sets by Justin Boussard, who have combined to give a realistic aspect which keeps it from being an altogether old-time meller. Some comedy in showing the old man in his spare time as an amateur painter

There doesn't seem to be any chance of the play ever being adapted for America. Apart from the censorship angle, especially in reference to the bedroom scene, the dialog is frequently very daring though not obscene. There is also a scene where the old man and his elderly friend witness, from a balcony, the beheading of the young man.

Play is a failure here undoubtedly because five acts, at the most, would have been enough and the proper formula. *Maxi.*

DAVID GOLDER

Paris, Jan. 10.

Comedy in three acts and seven tableaux by Fernand Neziere. From the novel by Irene Nemirovsky. Staged by Harry-Baur. Porte St. Martin, Paris, Jan. 7.

David Golder ..... Harry-Bauer
Gloria ..... Mme. Paule Andral
Joyce ..... Mlle. Jeany Holt
Marcus ..... M. Colzeau
Alec ..... M. de Boncour
Hoyos ..... Paul Amiot
Soifer ..... Arvel
Tubingen ..... Henri Beaulieu

Reasons why this play is a flop are multiple. Despite the current tendency to chop plays into beaucoup tableaux, this one only has seven. Nothing particularly objectionable in the lines or staging. The acting, particularly by Harry-Baur, is excellent. Basic fault seems to be that any play should show definite action instead of being a stage representation of a psychological study. The novel itself is a great piece of work, and was immediately recognized as such when submitted to Bernard Grassett, French fiction publisher, who is said to have discovered more talent in recent years than all the other publishers over here. It is the character study of a Jew who begins life as a poor immigrant in America, becomes a rich banker in Paris, and spends his life and dies to make money for his ungrateful women folk.

While the novel does not necessarily follow the chronological sequence of events, the stage adaptation is more or less bound to do so. There is enough material in the novel for several plays. The series of episodes which drag along in an attempt to adhere to the story, are one reason for the flop. Another may be that the play is shown at the Porte St. Martin, an old-fashioned house with about six tiers of seats, none of which is comfortable, and where the management is saving money by forgetting to heat up the auditorium. Apart from the play, a film has also been made from the novel with some of the cast acting in both. Picture has not yet been released.

Harry-Bauer, who is on the stage all the time, gives a fine characterization of the Jewish banker. Paule Andral, as his wife, does well. The daughter, Joyce, is portrayed by Jeany Holt, who has so far appeared in but secondary parts at the Atelier, but there seems no doubt that she is a likely bet as a future star. Rest of the cast okay, with Henri Beaulieu playing two parts.

Enough stage possibilities in the novel to make it a hit if suitably adapted. Production here is just fair. *Maxi.*

AUF DEM FLECK

(ON THE SPOT)

Berlin, Jan. 9.

A gangster play from Chicago's underworld in three acts and one set. Written by Edgar Wallace, presented by Hermann Haller and staged by Carl Neisser. December, at Admiralspalast, Berlin.

Commissary John Kelly ..... Harry Frank
Tony Perelli ..... Ferdinand Hart
Minn Lee ..... Trude Burg
Con O'Hara ..... Attila Horbiger
Angelo Verona ..... Max Ehrlich
Jimmy McGarth ..... Otto Collin
Maria Poulisky ..... Olly Gebauer
Mike Feeney ..... Friedrich Ettel
Kiriki ..... Van Fa Du

At last Berlin has an opportunity to see an Englishman's idea of Chicago's gangland as played by Haller's revue actors. It won't last long.

People die like flies and their savage murderers talk German like boys at a preparatory school. The translation is clumsy. The public knows from the beginning most of what is going to happen.

The German public knows from American gangster pictures exactly how American telephone receivers look, and has learned from Sternberg's underworld pictures how gangland itself should look.

This and other details demonstrated the superiority of the film to the stage. It would take a better stage manager than Carl Neissor to overcome the papier mache of these scenes.

The only real success of the evening was Ferdinand Hart who was gruesomely real as Tony Perelli. Here is a promising actor. Olly Gebauer, as a criminal's sweetheart with real sex appeal was another asset to the performance. *Magnus.*

DEC. SALES UP WITH HOLIDAYS

A slight improvement in music conditions was generally felt in December. Barely enough for publishers to get excited over, but an improvement. Coming after such an unprecedented slump it was accepted as a hope.

Sales, about as usual during the early part of the month, started to pick up toward the end and went into January at a fairly good pace, comparatively speaking. Donaldson's "You're Driving Me Crazy" was the outstanding song of the month. It was shaded for almost the first two weeks of December by Harms' "Three Little Words," from "Check and Double Check." But the Donalson tune forged ahead rapidly, and thereafter led the Harms song by a good margin. Harms' song is the only film ditty in the best seller class. Of late film songs have not been gracing the six best as frequently as they did last season.

Fischer's "Betty Co-Ed," after appearing with the six favorites throughout the fall, is erased from the December list. Another Donaldson tune, "Little White Lies," listed number five during November, also disappears from the current lineup.

Berlin's "Little Things in Life" is taking one place, earning for itself the fifth rung. Shapiro-Bernstein's "Moonlight on the Colorado" remains where it was during November—sixth.

"I'm Yours," Famous' song, listed trey in the previous survey, wasn't quite strong enough to hold its place, although it sold well in December. Other runnersup were "Baby's Birthday Party," another Famous song, and Harms' "Body and Soul," from "Three's a Crowd" (legit).

Discs About Same

Barely any betterment of the disc mart during '30's finale. Record sales continued sluggish.

Rudy Vallee's "You're Driving Me Crazy" was the favorite Victor December disc, and rated the act spot. "Three Little Words," top for November, slipped, and rests in the deuce. "I'm Yours" also eased down, falling two rungs from two to four. Don Azpiazu's rendition of the Cuban novelty, "Peanut Vendor," found favor and holds third place. "Cheerful Little Earful" and "Little Things in Life," number five and six, respectively, on the list, and are new Victor best sellers.

Except for one disc, Brunswick shows an entire new list of best sellers, led by Emil Coleman's instrument, "Where Have You Been?" Nick Lucas' troubadouring of "You're Driving Me Crazy" rates second. Exception and only repeater is "St. Louis Blues," a staunch Brunswick seller and persistent in keeping among the best.

Columbia, as with Brunswick, shows only one repeater. This is "I'll Be Blue Thinking of You," No. 2 for November and fourth here. Again an instrumental of "You're Driving Me Crazy" leads the best sellers, this time that of Guy Lombardo's arrangement.

Unusual part about Columbia's only repeater is that it is a vocal—Ruth Etting. Latter's records are among the healthiest sellers for Columbia. All other Columbia best sellers currently listed are instrumentals, and new in the best seller classification.

Chicago Field

Chicago, Jan. 20.

Best sellers of November showed lingering strength through the greater part of December. Changes occurred late in the month when three or four new tunes started showing some speed.

All of the leaders of the previous months remained with the exception of "Betty Co-ed," which gave up last place to "Yours and Mine," which came in from nowhere. The other tune that started to step during the closing days was "Driving Me Crazy," which was tearing up the road as the new year got under way.

"If I Could Be With You" staged a remarkable comeback and pushed out "Somewhere in Old Wyoming," taking fifth position for its last showing in the blue ribbon class.

Changes were occurring all over the lineup at the close of the month, and the way the situation is shifting it is likely that an entire new list will show for January.

While sheet music was still rather weak, disc business closed the year excellently. The final month of 1930 was conceded locally to have grossed more than the same month of 1929. Trade continues to be brisk in the field with three music stores reopening in town.

First record stamped out for the new Nick Lucas orchestra clicked to the front for Brunswick, piling up such a score on the closing week to overcome the time handicap. Ben Bernie has been plugging his old fav, "It's a Lonesome Old Town," so much through his College Inn wire, that locally it's becoming a consistent seller.

That excellent novelty tune, "Peanut Vendor," has clicked mightily in the midwest and grabbed best-seller rating both with Brunswick and Victor. Don Azpiazu, credited with introducing the tune to America, did the Victor recording.

"Body and Soul," after dropping out of sight for a time, for some reason came back to life and on the Columbia list shows with the Paul Whiteman disc.

Wayne King hits hard in Chicago, where he is an established leader, and locally took two spots, one of them the ace, in the Victor lineup. Vallee sticks to winning titles with "Sweetheart of My Student Days," while Duke Ellington also stuck around with "Three Little Words."

Ted Wallace took two spots in the Columbia field, bringing up "My Baby Just Cares for Me" out of the dust. Victor local winners boasts another novelty tune with Ted Weems' "One Man Band," which is being done plenty hereabouts.

Los Angeles

Los Angeles, Jan. 20.

December music sales, sheet and platter, were well above average due to the holidays. Keeping the sales from slipping to the pre-Christmas level is what's currently worrying wholesalers and retailers.

Torrid tunes were on the upgrade and hill-billy numbers dropped out of the running. Unnatural for L. A. as this is an Ozarkian spot where a guitar player is rated a music master.

In sheet music, "It Must Be True," locally written and published, was on the top for the second month. "Three Little Words" and "Moonlight on the Colorado," second and third in November, repeated their positions last month. The other three numbers were newcomers.

Local Gus Arnheim combo is the big noise in records. "Peanut Vendor" cops top place for Victor with Arnheim running two, three and four.

"It Must Be True" rates first on Brunswick for the local Burtnett Orch. Sales on this are 'way in advance of its nearest competitor, "Embraceable You." First month for some time that Ben Bernie hasn't made the best six here. Tom Gerum and Ozz Nelson bands both get in the best sellers for the first time.

In the Columbia group Guy Lombardo runs one and two. According to local sales, Lombardo is the Columbia ace. Most of the local dealers squawk on the lateness of Col's recordings, claiming that most of the numbers have run their course before that company gets them on the platters. First month in a year that Paul Whiteman has been off the local list.

DECEMBER MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING DECEMBER BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
No. 1—SONG	"You're Driving Me Crazy"	"Three Little Words" ("Check and Double Check")	"It Must Be True"
No. 2—SONG	"Three Little Words" ("Check and Double Check")	"I'm Yours"	"Three Little Words" ("Check and Double Check")
No. 3—SONG	"When the Organ Played at Twilight"	"When the Organ Played at Twilight"	"Moonlight on the Colorado"
No. 4—SONG	"Sweet Jennie Lee"	"Moonlight on the Colorado"	"I'm Yours"
No. 5—SONG	"Little Things in Life"	"If I Could Be with You"	"You're Driving Me Crazy"
No. 6—SONG	"Moonlight on the Colorado"	"Yours and Mine"	"You Are the Melody" (Just Imagine)

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales are only reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	"Where Have You Been?" "Getting Myself Ready for You" (Emil Coleman Band)	"You're Driving Me Crazy" (Nick Lucas)	"It Must Be True" (Earl Burtnett Orch.)
BRUNSWICK—No. 2	"You're Driving Me Crazy," "I Miss a Little Miss" (Nick Lucas)	"It's a Lonesome Old Town" (Ben Bernie Orch.)	"Embraceable You" (Red Nichols Orch.)
BRUNSWICK—No. 3	"St. Louis Blues" (Jungle Band)	"Peanut Vendor" (Anglo-Persian)	"Cheerful Little Earful" (Tom Gerun Orch.)
BRUNSWICK—No. 4	"Can't You See I'm Lonely?" "He's Not Worth Your Tears" (Ben Bernie Orch.)	"Three Little Words" (Jacques Renard Orch.)	"Body and Soul" (Ozzie Nelson Orch.)
BRUNSWICK—No. 5	"Bidin' My Time" (Foursome)	"Cheerful Little Earful" (Tom Gerun Orch.)	"You're Driving Me Crazy" (Nick Lucas)
BRUNSWICK—No. 6	"Cheerful Little Earful," "You're Always Sure of My Love for You" (Tom Gerun Orch.)	"Yours and Mine" (Loring Nicholas Orch.)	"Sweet Jenny Lee" (Isham Jones Orch.)
COLUMBIA—No. 1	"You're Driving Me Crazy" (Guy Lombardo Orch.)	"You're Driving Me Crazy" (Guy Lombardo Orch.)	"You're Driving Me Crazy" (Guy Lombardo Orch.)
COLUMBIA—No. 2	"Sweetheart of My Student Days" (Ted Wallace Band)	"Little Things in Life" (Ted Wallace Orch.)	"Baby's Birthday Party" (Guy Lombardo's Orch.)
COLUMBIA—No. 3	"Can This Be Love" (Paul Whiteman Band)	"Three Little Words" (Ipana Troubadours)	"Wasting My Love On You" (Fred Rich Orch.)
COLUMBIA—No. 4	"I'll Be Blue Just Thinking of You" (Ruth Etting)	"Sweetheart of My Student Days" (Ipana Troubadours)	"Somebody Stole My Gal" (Ted Lewis Orch.)
COLUMBIA—No. 5	"Somebody Stole My Gal" (Ted Lewis Band)	"Body and Soul" (Paul Whiteman Orch.)	"Song of the Fool" (Ben Selvin Orch.)
COLUMBIA—No. 6	"My Baby Just Cares for Me" (Ted Wallace Band)	"My Baby Just Cares for Me" (Ted Wallace Orch.)	"Blue Again" (Ipana Troubadours)
VICTOR—No. 1	"You're Driving Me Crazy" (Rudy Vallee Orch.)	"Waltz You Saved for Me" (Wayne King Orch.)	"Peanut Vendor" (Don Azpiazu Orch.)
VICTOR—No. 2	"Three Little Words" (Duke Ellington Orch.)	"Three Little Words" (Duke Ellington Orch.)	"It Must Be True" (Gus Arnheim Orch.)
VICTOR—No. 3	"Peanut Vendor" (Don Azpiazu's Orch.)	"One Man Band" (Ted Weems Orch.)	"Them There Eyes" (Gus Arnheim Orch.)
VICTOR—No. 4	"I'm Yours" (Bert Lown Orch.)	"Peanut Vendor" (Don Azpiazu Orch.)	"Little Things in Life" (Gus Arnheim Orch.)
VICTOR—No. 5	"Cheerful Little Earful" (High Hatters)	"You Are the Melody" (Wayne King Orch.)	"Body and Soul" (Leo Reisman Orch.)
VICTOR—No. 6	"Little Things in Life" (Gus Arnheim Orch.)	"Sweetheart of My Student Days" (Rudy Vallee Orch.)	"I Don't Mind Walking in the Rain" (Bix Beiderhecke Orch.)

Publishers' 3 Best Sellers in Sheet Music

Publishers are listed in alphabetical order, not according to position their numbers hold in the present market. Publishers made their own reports

PUBLISHER	SONG NO. 1	SONG NO. 2	SONG NO. 3
Ager, Yellen & B.	"What Good Am I Without You"	"I Still Call You Sweetheart"	"After All, You're All I'm After"
Berlin, Irv.	"Little Things in Life"	"Crying Myself to Sleep"	"Truly"
Davis, Coots & E.	"I Miss a Litle Miss"	"Say Hello to the Folks Back Home"	"If You Haven't Got a Girl"
Davis, Joe	"Keep a Song in Your Soul"	"Gazing at the Stars"	"Toy Brigade"
De Sylva, Brown & H.	"To Whom It May Concern"	"You Are the Melody" ("Just Imagine")	"When You Love, Fall in Love With Me"
Donaldson, Douglas & G.	"You're Driving Me Crazy"	"Sweet Jenny Lee"	"My Baby Just Cares for Me" ("Whoopee")
Famous	"I'm Yours"	"Baby's Birthday Party"	"Beyond the Blue Horizon"
Leo Feist	"Blue Thinking of You"	"Sweetheart of My Student Days"	"Lonesome Loves"
T. B. Harms	"Three Little Words" (Check and Double Check)	"Body and Soul" ("Three's a Crowd" prod.)	"Sing Something Simple"
Kornhieser, Phil	"Hurt"	"Wedding Bells Are Ringing for Sally"	"On a Little Balcony in Spain"
Marks, E. B.	"Peanut Vendor"	"Something Missing in Your Eyes"	"On the Winding Santa Fe"
Jack Mills	"He's My Secret Passion"	"With Pleasure"	"Nobody's Sweetheart"
Joe Morris	"Somewhere in Old Wyoming"	"When Your Hair Has Turned to Silver"	"They'll All Be There But Me"
Red Star	"Under the Spell of Your Kiss"	"Sing Song Girl"	"To Make a Long Story Short"
Remick's	"Cheerful Little Earful" ("Sweet and Low" Prod.)	"He's Not Worth Your Tears"	"The River and Me"
Robbins	"Blue Again"	"Here Comes the Sun"	"And Then Your Lips Met Mine"
Santly Bros.	"When the Organ Played at Twilight"	"You're the One I Care For"	"Blue Pacific Moonlight"
Shapiro-Bernstein	"Moonlight on the Colorado"	"Loving You the Way I Do"	"Tears"
Sherman-Clay	"Wedding of the Birds"	"Golden Sands"	"To Whisper Dear I Love You"
Witmark & Sons	"I'm Alone Because I Love You"	"We're Friends Again"	"Kiss Waltz" ("Dancing Sweeties")

Vestal Bill's Music Import

The Vestal bill, if passed by Congress, will revise the copyright act of 1909. Its import to authors, composers and publishers lies in the clause that will enable them to draw increased royalties from phonograph records.

According to the Compulsory License Clause as passed in 1909, any phonograph company, for a royalty of 2c, can record any song. Once the company records, any other disc concern is privileged to also record the song for the same royalty fee, which is split between the author, composer and publisher. For this recording the consent of the copyright owners is not necessary.

Under the Vestal bill, the copyright owners may demand whatever they believe proper compensation for the recording privilege. They may ask one sum from one company and a different amount from another. The copyright owners can prevent a disc company from using their song. The Vestal bill, due to this change, is opposed by the disc companies.

The bill increases the copyright time on each song. At present it is 28 years, with a renewal of the same duration. Under the Vestal bill, it will be for the lifetime of the composers and authors and 50 years thereafter.

This bill would make the United States a member of the Berne Convention of Literary and Artistic Works, founded in 1886 for international copyright protection. Every country in the world, but the United States and Siam, are members of that body. It is necessary the United States join by Aug. 31, 1931, if it wants international copyright protection thereafter, as the clause permitting the U. S. to operate through England for its foreign protection will be revoked after that date.

The Vestal bill, after 10 years and in its original form passed in the Senate last week, as reported in "Variety."

"NO DOUBLING" PLEDGE GIVEN PETRILLO

Chicago, Jan. 20.

Voicing an old Democratic slogan "the greatest good for the greatest number," James Petrillo, chief of Chicago musicians' local, secured a pledge from 350 assembled music contractors not to hire musicians who are already employed at a steady job.

Music contractors' meeting, the largest ever held in Chicago, which gathered together the biggest shots of show business in the midwest, came as the result of squawks of layoff members of the union, many now living off the Visitation Relief fund.

Petrillo spoke frankly to the boys and told them that the duplication of jobs, whereby some of the musicians are working at three and four positions, and in some cases getting as high as $300 weekly, is not fair to the membership, and dangerous to the union.

Starting immediately, musicians will work on only one job. Much of the doubling in the past has come through radio and club work. Radio musicians have been particularly eager to play on three and four programs while regular theatre musicians have been grabbing extra dough by doing a club show late at night.

While Petrillo has no actual means at present of enforcing this "no doubling" scheme, the contractors are expected to keep their pledge not to duplicate on musicians.

New Cheap Disc Plan To Feed Chain Stores

The Unbreakable Record Corporation which has just formed to manufacture discs for phonographs and radio use is sending out feelers to large chain stores to supply them with special records.

Idea is to have chain mail order houses sell records carrying their own firm name.

Unbreakable will not do any distributing. It will manufacture discs for wholesalers which may be sold at any price, acording to the grade the wholesaler wants to handle.

The Co. has a manufacturing plant in Union City, N. J.

UNION'S LITTLE SYMPHONY

Washington, Jan. 20.

Eighty unemployed musicians, former members of the various Washington theatres, have formed "Washington's Little Symphony" and are planning a series of concerts.

The first big concert was given last Sunday night (18) in the Jewish Community Center, to a packed house.

Sol Minster, prominent violinist here is principal organizer of the Little Symphony.

UNION AGREES TO BALLROOM'S CUT SCALE

Providence, Jan. 20.

Rather than order a strike and add to the acute unemployment conditions, local musicians' union is permitting members of the Rhodes ballroom orchestra take a $12 week cut in pay.

Some members of the orchestra sought to raise a rumpus and quit when cut was announced.

JIM HANLEY STICKS

Only Fox Red Star Songwriter Left of Original 19 Signed

Of the 19 songwriters under contract to Fox's Red Star last year only one survives. He is James Hanley. All the rest were let go during the year as their options expired.

When the Fox outfit first commenced operations it signed about every songwriter it could lay its hands on, and last winter had 19 in all on the payroll. First to be dropped were the short-termers, and during the fall only six were left, which has since dwindled to one.

Until Fox resumes active production on musicals, Red Star will work on a popular catalog. Since Jay Witmark replaced Pat Flaherty, numerous changes have been made, among them the publishing of all picture songs.

When Flaherty was general manager Red Star was under orders from Fox to publish every picture song no matter how commercially valueless.

Dealers Fail to Pass Along Radio's Prices

Radio Music's cut in sheet music a month ago, is declared by Radio to have boosted sales.

An unusual angle through the cut in that although the wholesale price was reduced, the original intention of stamping the price of 25c on each copy was rescinded and many of the dealers are selling the sheet music at 30c, the pre-reduced price.

BUSSE FOLLOWS HEIDT

Henry Busse's band follows Horace Heidt into the Hotel New Yorker Feb. 6. Busse is currently at the Baker Hotel, Dallas.

Busse is an NBC band and will broadcast via that network from the New Yorker.

Heidt starts on a tour of Par-Publix theatres.

FORSTER QUITS N. Y.

Forster Music has closed its New York office and will hereafter confine its biz activities to its home office in Chicago.

Abe Olman had been the N. Y. branch manager, but resigned to form his own company.

Virian on Coast for Santly

Charles Virian is now coast rep for Santly Music Co. He will double between Los Angeles and San Francisco for the firm.

$15,200 SUIT COLD

Singer Failed To Prosecute Action Against Riesenfeld and Stewart

A suit brought seven years ago by Edward Albano, singer, against Hugo Riesenfeld and Charles G. Stewart, to recover $15,200, alleged to have been collected by them in excess of their proper fees as his agents from 1919 to 1921, has come an end with a judgment in favor of Riesenfeld.

The judgment is based on a finding of the courts that Albano has failed to prosecute the action.

Advance Plug Policy Of Spotting Songs in Warner Talker Shorts

Warners have introduced a new policy regarding the use of songs published by its own publishers in talking shorts. It is to spot only those songs which the publishers believe have a chance.

Heretofore Warner songs have gone out far ahead of their shorts and it was discovered that by that time the songs were, in most instances, passe. This harmed the short by apparently aging it and the song plug was also lost.

New policy was adopted to plug the songs as much as possible. It also includes theatres using pit orchestras and organists. Sam Serwer, Warner music advertising man, last Sunday (18) left on a road tour to confer with zone managers on the advance spotting song policy.

EDITORIAL FOR THEATRE MUSIC

Springfield, Mass., Jan. 20.

The daily "Republican" in an editorial asked "why should not the Springfield theatres combine on some plan fair to all in providing a certain amount of orchestral music?"

Fox-Poli Palace, playing films and Fanchon & Marco revues, maintains the only regular theatre orchestra in the city.

Whiteman's U Shorts

Hollywood, Jan. 20.

Musical pictures and Paul Whiteman may be united again at Universal, with the maestro reported agreeable to do a series of novelty shorts. This was the only outcome of his short visit here with Carl Laemmle, Jr.

Whiteman opened a dance and concert tour through the midwest Friday (16). Music Corp. of America is sponsoring him.

After his rest in California and barnstorming tour back to these states, Paul Whiteman and band go into the Hotel Schroeder, Milwaukee, for a short stay. Whiteman also booked for the Davidson (legit) there for a concert.

After the Milwaukee dates Whiteman is booked for the Davidson cafe here.

BAND'S COLLEGE DATES

Albany, N. Y., Jan. 20.

Jimmy Green's orchestra (MCA) units, has closed at the De Witt Clinton Hotel and will tour the South to play dance engagements at colleges.

It's a Disease

Having been bitten by the writing bug, Renee Carroll, hat-check girl at Sardi's, finds she can't stop. Renee started columning for "Broadway" about two months ago. Now, she has gotten more ambitious and is preparing a book. Entitled "In Your Hat," the tome will have to do with the people Renee has met. It's almost finished and Renee thinks she has a publisher who is willing.

Robbins Too Ill for Trip

Jack Robbins last week was forced to postpone his western trip on account of illness.

Fad For Native Cuban Music in U. S. Forecasts Tango Revival, Says Lopez

Best Sellers

According to survey, current six best sellers in sheet music are:

"You're Driving Me Crazy," (Donaldson).

"Three Little Words," (Harms).

"When Your Hair Has Turned to Silver," (Joe Morris).

"When the Organ Played at Twilight," (Santly).

"Little Things in Life," (Berlin).

"Cheerful Little Earful," (Remick).

CUBA MAY BAN FOREIGN BANDS

Havana, Jan. 14.

By the unanimous vote of the House of Representatives the bill to ban all foreign orchestras from Cuban cabarets, restaurants, theatre pits and amusement parks was passed and is now in the Senate.

The project to oust the alien bands has been before the House for a long time, but not until yesterday (13) was it brought out for vote.

If the bill passes the Senate and is approved by the President a number of bands will have to leave Cuba, among them Naddy's Jockey Club orchestra, Naddy's Hotel Almendares orchestra, Victor Rodriguez Seville Biltmore orchestra, Earl Carpenter's Casino National orchestra, Orlando's Hotel National orchestra and Demare's Argentine orchestra at the Chateau Madrid.

Since the coming of sound pictures in Cuba, the local Union Solidaridad Musical de la Habana, presided over by Fernando Anckerman, has been trying to ban foreign orchestras (mostly Americans) that come here during the winter season to furnish the dansapation in the class spots.

For more than five years this fight has been going on and step by step the local union has been chalking up victories. The first one was the enforcement of the immigration law requiring the posting of a $500 bond for each musician entering. Next American musicians coming here were made members of the local union. In view of the fight, American bands used both native and foreign players. The first orchestra to make this arrangement was Victor Rodriguez's Seville-Biltmore orchestra, where the local union's president plays the big fiddle. Mr. Anckerman has been playing with Vic's combo for seven years.

Kornheiser Buys Song And Names Midwest Rep

Philip Kornheiser last week took over his first song from another publisher when he acquired "Alouette, Pretty Alouette," by Howard Leonard and Glenn Adney, from the Popular Music Co., of Montreal. Kornheiser will distribute it in the U. S. and other countries except Canada.

Kornheiser appointed Phil Funkhauser middle west representative, with offices in St. Louis and Kansas City.

Three-Way Harkness

San Francisco, Jan. 20.

Eddie Harkness, under N.B.C. contract and at the Erlanger Columbia here, commences doubling into the Clinton Jan. 25.

This makes Harkness a three-way combination, playing on the air, in a legit theatre pit and for restaurant dances.

Speed Boy On Xylophone

Fred Paine, xylophonist, probably set a world's record for speed when he played Rimsky - Korsakov's "Flight of the Bumble Bee" on the Graham-Paige Hour Sunday night (19). Paine averaged 15 notes a second for sixty-five seconds.

Cuban dance music, airs that are peculiar to the Cuban Danzon, have attained sudden popularity in America and are growing in favor. "The Peanut Vendor," an old and familiar air to Cuba, and which had been played here as a tango years ago by Emil Coleman at the Montmartre, and as a concert number at various times, is now the most popular dance tune of the moment. Similar numbers have followed in its footsteps and a general trend toward Cuban Danzon music is occurring.

Sublimated Tom Toms

The Cuban music is more sprightly and peppy than the slow melodic music which has been crooned and danced to for the past few seasons and serves as a pleasant variation to public taste, yet it is slow enough to take the place of the music of the crooners without any radical change. The dancing public, particularly the youngsters, have been dancing slowly for some time and therefore find the slow Cuban rhythm adapted to their purposes.

Special instruments, which most of the orchestras around town have acquired, are necessary for the playing of the Cuban airs. They are all forms of drums as the drummers are the most important instruments in a Cuban orchestra. The instruments are the maracas, clabes, guiro and bongo (known here as "the shaker stick"), scraper and little tom tom. These instruments are quite primitive, most of them made from plants. The guiro is merely a hollowed out vegetable (gourd) that resembles a large dried squash. Besides these drums Cuban orchestras have two others, which our orchestras have not taken over. One is a peculiar little jug, the other a tin can which are used to vary the rhythm. But the four main rhythms, all of which go on at the same time, are all that American orchestras attempt.

Jazzique Adaptation

The characteristic of Cuban music is that against the background of the four rhythms one instruments at a time is heard. The piano, cornet and saxophone are introduced one at a time and heard singly.

That America is more likely to take to dancing the tango now than at any other time is the opinion of Vincent Lopez, who was one of the first orchestra leaders to use Cuban music.

Bestor's Tour of Pitt Neighbs on Percentage

Pittsburgh, Jan. 30.

As a result of his surprise draw at the Stanley, Don Bestor and band, here for a year at William Penn Hotel, and over KDKA, have been booked for six weeks by Warners to play neighborhood houses as well as suburban stands in immediate vicinity.

Booking arranged by John Harris, divisional manager for WB in this district.

Bestor is getting a weekly guarantee.

Crooning for Newark

Will Osborne, with his band, will m. c. for the Publix units at Warners' Branford, Newark, N. J., starting Jan. 30 on an optional term of two weeks.

The meg crooner closes at another Warner house, Beacon, New York, next week after a run under the straight band policy there.

COULDN'T SAVE CHILD

Syracuse, Jan. 20.

Thomas Donnelly, three, was fatally burned, and his father, John Donnelly, drummer with the R-K-O Keith's theatre orchestra, was seriously burned about the hands when an electric heater ignited the youngster's clothing in the bathroom of the Donnelly home.

Attracted by the child's cries, the father rushed into the room and beat out the fire with his hands, but not until the boy had been seared from the waist down. Child died at the hospital.

Radio Turns

L. Wolfe GILBERT and Abel BAER
Songs
WMCA, New York

Gilbert and Baer are on a 15-minute program as tinpan alley favorites. Both are well known as a songwriting team and authors of many hits. Announcer should learn his Gilbert-Baer history correctly, for he said the boys just returned from the coast, where they were working for Fox. Perhaps Gilbert and Baer are disowning Warners?

With Gilbert now pro manager for E. B. Marks, it was not strange to note that out of the four or five tunes the hoarse-voiced tunesmith vocaled, three were those published by Marks. He put in a good plug for Marks' "Chimes of Spring," "Peanut Vendor" and "Something Missing in Your Eyes."

Baer, Feist songwriter, accompanies Gilbert on the ivories. Latter does his warbling oke, attempting to show no big-time vocal calibre and content to sing the songs without getting off key.

It's a satisfying little song program, nothing pretentious, and promoted by the tinpan alley angle.

SACHS TRIO
Commercial
Songs and Talk
WMCA, New York

One of the most popular programs on air. Frequently witnessed and brought out by radio popularity contests held by newspapers. In these contests the Sachs Trio is always among the leaders.

Boys mix song and talk, sharing it 50-50. Talk is usually personal gagging, taking a little verbal poke at one another. Is winds up with a cue to go into a song.

Boys warbling pleasing. Tones are nicely diversified. Manner of vocal spotting according to type of voice promoted.

Room here to use puns of a stronger nature. Radio is apparently afraid to go after a gag proper. Some of the oldest gags, many of which would be hissed off a vaude stage, are used and considered oke for ether.

Boys can fix up their talk. Vocaling oke.

Programs sponsored by a furniture company, with the plug announced fore and aft.

KNOX-DUNLOP ORCHESTRA
Commercial, Songs and Instrumentation
WJZ, New York

Air plug for men's headwear bearing the K-D label. Not a bad musical layout but lacks program punch.

The K-D program arranger is now making a tangible effort to diversify and be more up-to-date. Yet the selections are the same heard over and over again. In other words, just a musical period.

Mark.

RUDY VALLEE AND BAND
Commercial
Songs and Instrumentation
WEAF, New York

Vallee and his Yankees still command a definite air following. He is still one of the few singing band leaders to go in for novelty numbers not considered Vallee-proof.

The Fleischmann firm continues to use guest artists. Last week it was Aileen Stanley. Latter is an experienced show woman and it counted.

Vallee also introduced for the first time "The Mootcha," an English number. It has a British dance rep. Continuous striving for new songs, with publishers chasing him to use their new entries, has done much to keep Vallee alive on the air.

Mark.

LORNA FANTON
Commercial
Character Reading
WOR, New York

This period is the Old Gold successor to the Whiteman hour heard last year via WABC. A stepdown in style and expense.

Miss Fanton is announced as being a numerologist. She takes names and by their numeral analysis gives her readings. She spoke of the late Nathan Strauss and mathematically showed why he had been a great man.

It may require constant attention to become thoroughly familiar with Miss Fanton's readings, but there always seems to be a field for this sort of thing. Miss Fanton uses some Wall Street names to back up her deductions.

It seems pretty dry stuff, but may have special appeal for women, which perhaps means almost as much as male attention regards cigarette advertising.

Mark.

"TRIAL OF DOLORES DIVINE"
Commercial
Dramatic
WJZ, New York

Follow up on "The Trial of Vivienne Ware." Same station, same Hearst (N. Y. "American") auspices, and also a press gag for the John Golden theatre.

This second trial spasm isn't so hot as the Ware trial due, perhaps, to the apparent indifference of the participating attorneys.

What helped the Ware trial, and this one as well, is the use of genuine court judges and prominent New York lawyers. Such figures as Senator Wagner, Ferdinand Pecora and Gordon Battle were on the first trial. Both Pecora and Battle made the apparent mixups and clashes far more natural and intensive than the present array of solicitors.

Divine trial is by radio jury, the presiding judge being Judge Mahoney, while George S. Leisure, associate of Col. W. J. Donovan, is counsel for the defense and former

(Continued on page 71)

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
CHICAGO THEATRE
CHICAGO

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

GEORGE OLSEN
AND HIS MUSIC
VICTOR RECORDS
CLUB DEAUVILLE
MIAMI, FLA.

TED LEWIS
This Week Mastbaum, Philadelphia
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

JESSE STAFFORD
and His ORCHESTRA
Now in Second Year at
PALACE HOTEL
San Francisco
(Brunswick Records)
Featuring His and Gene Rose's
"TONIGHT"

ANSON WEEKS
and His
ORCHESTRA
Fourth Year
MARK HOPKINS HOTEL
SAN FRANCISCO
Management M. C. A.

TED WEEMS
Internationally Famous Orchestra
TRIANON, CHICAGO

PAUL WHITEMAN
INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

MONTREAL CFCF ON NBC

CFCF, Montreal, became associated with the NBC group this week. Station is owned and operated by the Canadian Marconi Co.

This is the second Canadian station to go NBC. Other is CKGW, Toronto.

GIRLS WANT SALARIES

10 Chorines Sue Tony Shayne, Others, After New Haven Flop

New Haven, Jan. 20.

Tony Shayne, operator of the Paramount Grill in New York; George Jacobs, Harry Gable and Philip Nesler are defendants in a salary suit instituted by 10 chorus girls employed by them at the Beacon Club, a nite club operated formerly in West Haven, suburb of this city.

Club opened with a Broadway flare shortly before Xmas and drew some unfavorable attention from local officials when Yale students rushed the chorines' dressing room on opening night.

In the matter of money, the payoff hadn't arrived by Jan. 3, so the girls went on strike. The waiters took a run-out, and although the musicians tried to carry the place along alone, it finally folded. Management had done extensive newspaper plugging and was in on a radio hook-up three times a week, all of which made the overhead more than the income would stand.

Club Lido Reopening Without the Swank

After having been closed for ten days, the Club Lido, New York, will open Jan. 23 with a change in policy.

Instead of a class spot depending on "names" for a draw, the one-time swanky Lido will enter into competition with the pop-priced Broadway places, with an all-girl floor show.

MIAMI FLOOR CAST

Miami, Jan. 20.

Embassy Club, class spot, opened last week with a floor show headed by Bobbe Arnst and including Shirley Richards, Peppina and Rhoda, and Gene Fosdick's orchestra.

Club is operated by Frank Ford, who is at the helm of the Ross Fenton Farm, Asbury Park, N. J., during the summer.

Toscanini's Mother Listens In

When Arturo Toscanini was directing the New York Philharmonic orchestra during its Sunday night (18) broadcast, his mother in Italy was listening in.

At the same time a phone connection was put in and the maestro talked to his mother who told him she was enjoying the music. It was the first time she had been able to listen in on her son over the air.

HOLLYWOOD, FLA.

Miami, Jan. 16.

Titled "The Garden Spot of Florida," the Hollywood Country Club is the first of the de luxe resort rooms to open before the season. Mike Fritzel is in charge and operating. It's the same Mike from Chicago, now fully recovered from his siege of illness of months ago and looking fine.

The Hollywood Club is about 30 minutes from Miami. It is apart from the mammoth Hollywood hotel near by, that also opened before the season. Hollywood is an isolated hamlet, prettily situated, and a resort all by itself. Hotel has everything with the beach at its rear door.

In the club's cabaret is a neat fast-running floor show, handled by Earl Rickard as m.c. Rickard has been with Fritzel for some years now, with him at the Dells in Chicago, where Mike is better known as the operator of the Midnight Frolics. For early season the five turns make up a likable performance, with the Hollywood Club likely to continuously draw from Miami despite the strong opposition locally.

Besides m.c.'ing, Rickard is singing and gagging. The singing of torch stuff by Earl is new to his routine, but he blends it in, and that type of number as sparsely utilized by him gets over. Rickard has improved on his easy m.c. manner until he flows through so very smoothly he becomes a large part of the show.

John and Mary Jennings with their dancing are a strong hit, keeping up their speed and never overdoing. Reynolds Sisters have a nice little sister dance turn for this floor, and Anita La Pierre impresses quite heavily with straight songs. Gladys DeFoe is a pleasant opening number with light songs and a dance.

Charles Strait's orchestra for the music, and lively.

Casino in charge of Ralph Gallett, with Will Connors on publicity.

COLLEGE INN
(THEATRICAL NITE)

Chicago, Jan. 16.

As Ben Bernie himself does not fail to point out, attendance at the College Inn on "Theatrical Nite" (Thursday) leaves no room for arguments about business depression. In fact, there's very little room left for anything, including waiters, elbows, or dancing.

The congestion is much more pleasant to the management than the patrons, what with tables on both ends narrowing an already small dance surface down to the size of an air mail stamp. Not to mention the precipitate intrusion of strangers into your party every time another table is stuck into an imaginary hole and four people sit down in defiance of geometric laws.

Bernie has been red bone marrow and beef tea to the College Inn. He has placed it solidly number one in consistent night-after-night business. Indeed, as inferred, it's somewhat too crowded and popular for those who cherish the old-fashioned ideal of personal comfort.

"Theatrical Nites" have been the outstanding Bernie achievement. Their fame has penetrated via radio and word-of-mouth to curious Iowa and suppressed Kansas and have gotten onto the "must" list of visitors from these provinces. Laymen are not disappointed in their expectations of seeing actors and actresses in their Mayfair garb. Bernie gets a truly remarkable turnout. All the theatres and circuits give him flattering support while the show mob who know and like the maestro seize the opportunity to see and be seen.

While assessing others $1.50 per head to look on, College Inn will not take and does not want the money of their theatrical guests. Even those who merely acknowledge introductions by taking a standing-sitting dive into the spotlight are 100% on the cuff. Thereby is avoided any unpleasant contingencies such as have arisen at other spots that have attempted theatrical nights but accepted, nay extracted, gelt from the folks.

Possibly 100 show people are deadheaded every Thursday and most of them seem repeats. Gregory Ratoff, for example, plays stock at the College Inn and one of his Russian songs has been adopted as a dido for community singing by the mob.

Each week some one person or team is guest of honor and sits at the head of the long table. Last Thursday, Natalie Hall from "Three Little Girls" was the princess royal. She also whammed 'em with a couple of sopranoings, thereby meriting the distinction.

"Theatrical Nite," like benefits, bring forth many acts more willing than adapted to the extempore of the floor. It is no reflection that many turns cannot show to advantage under such conditions: just as many splendid actors are wholly incapable of ad lib.

No lustre was added to R-K-O by several turns announced as from that circuit and failing to click. Ole Olesen working solo without Chic Johnson squared it later for R-K-O with a classic radio broadcast burlesque, but still the circuit was scarcely well represented over the evening.

Phil Baker, inevitably; George Givot, pinch-hittedly; Bernard Granville, Elgin Watch-pluggingly; Wini Shaw, torchingly; and DeWolf Hopper, delightfully, were the lights of the evening. Hopper particularly registered, his superb poise and rich melodic speaking voice and experienced story-telling, having the stamp of theatrical aristocracy.

Mr. Brown, who manages the service end of the College Inn, handles his difficult task nicely. Waiters really do remarkably well under terrible working conditions and most of them seem sweet-tempered.

But in the ultimate anaylsis the prevailing popularity of the College Inn is plumage for Ben Bernie's bonnet. He has added vastly to his following via WBBM (Columbia). It is Bernie, primarily, that pursuades people to forget the congestion and other unavoidable annoyances of the every-inch-counts policy.

College Inn is making a barrel of dough.

Land.

LYMAN AT $2,500 AS HOTEL'S BIZ BOOSTER

Hollywood, Jan. 20.

Abe Lyman and his orchestra, opening tonight (20) at the Roosevelt's Blossom Room, is getting $2,500 a week as a missionary investment by the hostelry's management to bring back that room as a nite spot.

Roosevelt hotel admittedly will go heavily on the nut as it must also pay for a relief orchestra until Lyman comes over from the Carthay Circle where he is signed for another season for stage specialties, twice daily.

Lyman turned down George Olsen's proposition on percentage to take over the Culver City roadhouse. Henry Halstead and his orchestra went in and the paucity of business will most likely necessitate shutting the roadhouse down until Olsen's return from Miami.

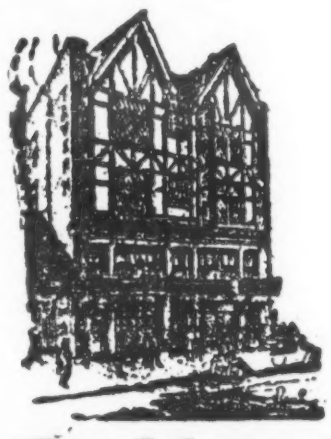
The Mayfair loses Lyman for its regular monthly dansants through the latter's Roosevelt contract.

Cincy Hotel's Opening With $30 Couvert

Cincinnati, Jan. 20.

Opening of the new St. Nicholas hotel is planned to be one of the big events of the country. It's this town's one bid for national publicity, and the room is figuring a $30 cover charge opening night.

Wayne King band leaves the Chicago ballrooms in mid-season to travel down to officiate at the occasion on Jan. 28.


TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

GREETINGS
HERE'S A TOAST TO
SMITH BALLEW
temporarily at the Villa Vallee in the absence of the master crooner. Smith, a tune-selector par excellence, will, of course, continue to feature:
"Here Comes the Sun"
"Don't Forget Me in Your Dreams"
"And Then Your Lips Met Mine"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

HAROLD POTTER
EXPERT ARRANGER
Novel Piano Parts
Brilliant Orchestrations
Original Effects Prices Right
ARRANGER OF MANY HITS
1587 Broadway, New York
Chickering 4-8777

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
Playing "You're Simply Delish," "Reaching for the Moon," "Lonesome Lover," "Don't Forget Me in Your Dreams," "Body and Soul," "You're Driving Me Crazy"
WABC every Sunday, 10 to 10:30 P. M., "Royal" Hour
Every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

MIKE and HERMAN
With LENA
Broadcasting Nightly Over WENR, Chicago
CO-HEADLINING THIS WEEK—PUBLIX-BALABAN & KATZ
ORIENTAL, CHICAGO
Now Arranging R-K-O Bookings

Disc Program Firm Organizing Own Artists' Bureau in Drive for Names

Famous Artists of the Air, of which Eddie Dowling and Monte Brice are the writing and program directing heads, and William Rowland general manager, is organizing its own artists bureau for the booking of talent for electrical transcription (disc) radio programs.

It is the first move in the wholesale talent booking direction by a member of the new ether disc producing business.

In charge of the Famous booking bureau, which will do the exclusive talent buying for this company's recordings, will be Charlie Morrison. Morrison was reported asked to take the assignment aside from his R-K-O vaude agency. Latter continues as formerly. It is understood Rowland will double into the booking department with Morrison.

Famous was organized about a year ago. It has contracted to supply daily and weekly electrical programs in disc form to around 200 stations in the U. S.

Recently; Famous took on a picture connection for distributing purposes by a 50% merge with National Screen Service, the film trailer producer, securing distributing and sales outlets in all principal cities for Famous that otherwise would have taken years to build up.

Another radio disc recorder, Cameo, recently closed for all of the King Features Syndicate's newspaper features to go on the electric platters in dramatized form with the William Morris agency acting for it.

Balance of the new field is similarly feeling for names. The bait for acts is 13-time programs at heavy money, with the work completed in less than a week and all material and direction supplied by the disc people.

Famous is asking exclusive radio services of its talent while guaranteeing all acts time and money terms.

365-Day Radio Plug—WB and Oil Co. Disc Tieup

Warners has arranged for a 365 day radio plug whereby its film stars will make eletrical transcriptions (disks) to be broadcast at the expense of the Mobile-gas Co. (Mobile Oil). It is estimated that the undertaking will cost the refining firm around $300,000, between $70,000 and $80,000 of this sum going to Brunswick (WB subsid) for manufacturing the records.

Layout is for 52 disks, one a week, to be rotated around a series of stations covering all territory except the Coast and southwest.

First of these programs is expected to hit the air about March 1.

Clothes On, Biz Off, Gals Out, Vaude In

Hollywood, Jan. 20.

Pom Pom, Hollywood's only class night club, which until recently had the hottest shows locally, has replaced its girl revues with five vaude acts.

Recently the authorities made the gals cover up. Kenneth Harlan, manager, figured patrons might as well look at vaude acts. Nut was the same for the girls covered or uncovered, but the gross dropped off as the clothes went on.

DEFUNCT SHOW'S SONGS

Word around is that Basil Ziegler, who wrote the score for "Of All Things," which closed in Atlantic City last month, will publish several of the songs.

One number may get a transfer to a new revue.

Granville on WJJD

Chicago, Jan. 20.

Bernard Granville is set for a 52-week contract with Elgin Watch over Station WJJD, Chicago.

He will be identified with a radio comic strip six nights a week.

MORRIS-BOOKED CANS; 120 OR MORE STATIONS

With over 120 radio stations now on its books for a supply of canned air material from the William Morris agency, a recent departure by that office as a department, Morris' so far has placed two "Jiggs" and four "Tillies" on release.

Through an arrangement with Kings Features, the newspaper syndicate, Morris is handling all canned material from the extensive newspaper features King-controlled, and which are made for the air by the Cameo Studios in New York.

Oil Bally Station Wants More Wattage

Hollywood, Jan. 2[illegible].

The MacMillan oil company's station KMPC, Beverly Hills, has had its wattage doubled from 500 to 1,000, and is after the acquistion of a second and more powerful station of 5,000 watts.

MacMillan will use the big station as ballyhoo for the independent oil refiners whom he is gathering together in a community proposition to offset the slump in oil fields.

KMPC is the station which has its own radio news service, with special legmen and reporters out to beat the dailies on scoops. The Bank of America is backing KMPC on the news' feature and is interesting itself in a syndication of this idea for service (by wire) to other stations.

AMATEURS TO CUT COSTS

Portland, Ore., Jan. 20.

Portland Civic theatre, local amateur group, got itself in bad with pro radio talent by offering free mike performances for any programs needing it.

Result pretty terrible but station fell for the cutting costs idea. N. W. rádio is precarious for all talent, vocal, music or legit.

LOMBARDO'S $150,000 DATES

Guy Lombardo and orchestra have signed two commercial air contracts that amount in all to $150,000. Lombardo will receive $100,000 for 52 broadcasts on the Robert Burns hour and $50,000 for 30 weeks on the "Radio Follies" program, both CBS features.

OLD GOLD BACK WITH CBS

Old Gold returns to the CBS network Jan. 27 with bi-weekly broadcasts. Old Gold has been on WOR since it gave up its Paul Whiteman-CBS programs last Spring.

The same program it has on WOR, a numerology hour, with Lorna Fantin featured, will be heard on CBS.

HERE AND THERE

Johnny Winters, organist from the Metropolitan theatre, Houston, has taken over the console at the Tennessee, Knoxville. C. Sharpe-Minor has gone to the Olympia, Miami.

Lou Dalbec is the new organist at the Durfee theatre, Fall River, Mass.

Vincent Sorey's band opened an indefinite engagement at the Balleau Club, New York, Jan. 19.

George Wallace, with Harms for two years, shifted over to the pro department of Remicks last week.

Lloyd Huntley band opens this week at the Roman Pools.

Gene Fosdick and orchestra are at the Embassy, Miami.

Al Dubin back in New York after three weeks on the coast. Dubin and Joe Burke are Warners songwriting team.

Ray Sherwood, for 12 years N. Y. representative of Vandersloot Music Co., appointed eastern agent for Villa Moret.

RADIO STUDIO BUGS

All Stations Swamped by Requests to See Broadcasts

Interest in watching radio broadcasts is growing. Four major studios in New York City, NBC's WJZ, and WEAF, CBS's WABC and the indie WOR, are deluged by requests for permits by fans to sit in on broadcasts.

Due to the fire laws, the number of persons permitted to visit the studios is limited to about 400 a night for NBC and CBS and to about 150 nightly for WOR. Nobody is permitted in the studio except by invitation.

The program handling the largest number of visitors at one time on NBC is the Palmolive Hour, which permits 200. CBS's largest is "Showboat," with 150 to 200 in the studio.

WOR's largest is the sustaining "Market and Halsey Street Playhouse," which also uses the visitors as part of the cast. This hour accommodates 150. It is an ether vaude show and the visitors are told to applaud and act as though they were in a regular theatre. It is the most popular hour for sightseers on WOR.

NBC's Times Sq. Roof, broadcasting through WJZ, handles 600 persons nightly.

NBC SWITCHING PROGRAMS TO CHI

Chicago, Jan. 20.

Long contemplated switch of N.B.C. programs from New York to their local offices will take place on Feb. 9, when from 35 to 40 programs move to Chicago.

Most of the hours switched will be sustaining programs since they can be moved without squawks from advertisers, and are not dependent upon any acts set in New York.

Move will double the number of programs broadcast over local N.B.C. wires. And since most of the programs are musical, it's a great break for the local musicians' union, which has been having a tough time with lay-offs recently.

Littman Hour Off

Beth Challis and Tommy Christian, with their Littman band, are going vaude for a few weeks, due to the Littman hours being taken off WOR through unsatisfactory arrangements for requested time by the dress house.

WOR may get together eventually with Littman for a return.

SOAP FIRM'S FIRST TRY

Woodbury facial soap goes NBC twice a week.

Contract is for a year. Two 15 minute periods weekly for the firm's first air try.

'Name' Bandsmen Favor Columbia In Chi as NBC Pushes Studio Bands Over Midwest for Commercial Jobs

MORE AIR PROGRAMS TO HOLD KID FANS

With children recognized as steady ether fans, radio is devoting more and more time to juvenile entertainment during the mornings and afternoons after school hours.

Commercials, with something to sell to the juves, are also going in with special entertainment. At present NBC gives two kiddie programes on its network. One is the commercial Cream o' Wheat, with its "Jolly Bill and Jane" daily series of broadcasts, and the other (sustaining), "Lady Next Door," on daily. Next month Junket introduces a period for children, featuring Bennet Larson, now in the production department of NBC. Larson built up a rep for himself as an entertainer for the youngsters when working in Salt Lake City as Uncle Ben.

Phil Cook, on NBC's WEAF network, had a fan mail of 30,000 letters weekly, the majority coming from kids. Two other programs which appeal to the boys and girls are Amos 'n' Andy and the Interwoven Pair.

Band Booking Scramble Shifts Cummins to CBS

Bernie Cummins, an NBC band has been booked into the Hotel Lowry, St. Paul, by the MCA corp, and will broadcast over a Columbia hookup from there.

After closing a few days ago at the Hotel Gibson in Cincinnati, Cummins tried further bookings by NBC which attempted to place him at the St. Paul hotel without first consulting MCA which has exclusive band booking rights at the spot. NBC then tried through its Chicago office to get permission from J. C. Stein, MCA president, who refused the permission. This stumped NBC and left Cummins holding the bag.

Cummins appealed direct to MCA which booked him in St. Paul with the Columbia wire angle included. The date is for four weeks.

Campbell Soup Program

Campbell Soup goes on the air over NBC network, for 39 weeks, starting Feb. 2.

The Campbell program will have an orchestra and singer. Time will be a 15-minute period starting at 9:15 a. m. daily, except Sundays.

Miss Friedel's Step-Up

Chicago, Jan. 20.

Meryl Friedel, p.a., the past year for WBBM here has been made director of WIAP at Louisville, Ky.

Switch takes effect at once.

Chicago, Jan. 20.

An independent unaffiliated agency, Music Corporation of America, stands in the path of the expansion plan of the National Broadcasting Company in the middle west, and particularly Chicago. After five months of intensive effort the Artists' Bureau of NBC is faced with a tough problem, as 21 important radio outlets in Chicago are still under the command of the M.C.A.

Within the music and radio trades the game of checkers between these two contending forces is being watched. Columbia is unofficially the ally of M.C.A. as the principal Columbia bands are M.C.A.

Of considerable significance as indicative of what NBC is up against locally is the Paul Whiteman situation and status when returning to the Granada Cafe as a commercial for NBC and Sherwin-Williams. Whiteman will go over KYW for the Sherwin-Williams Friday night NBC program, but will continue with the Columbia-owned WBBM for regular nightly broadcasts.

NBC is in a delicate position because of its Artists' Bureau headed by Hugh Ernst. It cannot in any event force an NBC band even on its own stations if the owner of the outlet or the commercial account prefers another non-NBC outfit. That leaves open to competition many key NBC stations.

In Chicago Johnny Hamp at the Congress Hotel Balloon Room, and Coon-Sanders at the Blackhawk are major instances where NBC has to accept M.C.A. bands as regular NBC features, despite the unmistakable cross-purposes of M.C.A. and the Artists' Bureau.

Keen Competition

That a fight is in prospect is an accepted fact It has already started. Rumors that NBC will make outright buys of some stations to strengthen its position are understood to have reliable foundation. Meanwhile NBC has Phil Spitalny at the Edgewater, Louis Panico at Canton Tea Garden (Chinese), Jimmy Garrigan at Via Lago Cafe and Ralph Williams without a wire at the Southmere Hotel.

That NBC with its enormous resources should relatively be in a poor spot compared to Columbia is due to Columbia, notably WBBM, having made hay in Chicago while NBC was concentrating until last September in New York. It goes deeper than that. NBC's policy is not favorable to the large-salaried name band and the effort of the NBC Artist Bureau at all times is to sell a studio band.

In bringing to Chicago some 35 sustaining programs next month it is understood the purpose of NBC is to try to organize so that a series of programs can be handled by a couple of studio orchestras with possibly a variety of featured leaders. This, if working out will lead to commercials sharing one or two permanent studio bands at union scale among themselves.

This is diametrically opposed to the interests and financial profit of the individual name bandsman who sells his musical wares to the highest bidder and with a stated agreement to share in any radio melons that happen along. Hence NBC's very bigness and institutional aloofness is unattractive to many bandsmen who regard NBC as a menace to their continued independence.

"Names" Outpost

A second musical agency of some importance in Chicago is Kennaway. The Artists' Bureau has opposition of a direct and determined character from it. Chicago and the west generally are the last outpost of the name band. While New York is notoriously poor diggings for music money, Chicago can and does pay heavy. NBC's active invasion of Chicago has intensified the situation.

Name bands in Chicago handled by M.C.A. include Coon-Sanders, Johnny Hamp, Ben Bernie, Jan Garber, Paul Whiteman, Wayne King, Ted Weems, Husk O'Hare. At the Drake is Verne Buck, a Kennaway band.

Chi NBC Says Stern Nix to Office Help With Studio Acting Sideline

Chicago, Jan. 20.

National Broadcasting Co. has issued a "no chiseling" order to everybody on its payroll. This edict has separated the studio boys from one of the best extra-dough rackets.

Order definitely stated that NBC expected every employee to stick to his studio work and not play around in somebody else's yard. Continuity writers, stenogs, p. a.'s, office boys, hostesses, announcers, etc., who have been gathering extra coin by appearing before the mike as an off-stage voice or a sound of thunder, are now devoting their entire efforts to the regular job.

Understood that the order was plenty sarcastic to those who could read. Order is said to have hinted that NBC hired its continuity writers to be continuity writers and that if any of the office staff had desires to become radio entertainers the artists' bureau would be glad to handle them under the official agency commission plan of the company.

Stribling on Air

Atlanta, Jan. 20.

Bill Stribling, Georgia's gift to pugilism, will take part in the Coca-Cola program, Wednesday night (21), from the WSB studios of the Atlanta "Journal." Bill Munday will pinch hit for Grant Rice as the interviewer.

The Coca-Cola program will pause for the Atlanta interlude by Stribling and Munday, and then continue as usual.

RADIO RIVAL DISTRIBS MERGE

Sanford Radio Corporation and G. J. Company, formerly the two rival distributors of Brunswick radios in the metropolitan area, have merged.

New merger officers are, Sanford Samuel, president, and G. J. Seedman, treasurer. The merger affects only the radio interests of the Seedman firm.

Obituary

TOM A. McRAE

Tom A. McRae, vaude and burlesque actor, died of a heart attack Jan. 6 at his home in Hollis, L. I.

McRae was in burlesque 15 years, playing in Campbell & Drew's "Tiger Lilies" and Blutch Cooper's "Gypsy Maid" shows, some of which he wrote and produced. He claimed to be the originator of the shooting hit, "She's too good to live," which he first did with Fanny St. Clair. In 1913 McRae entered vaude under management of Billy Burke, his partner in the act being Adele Mott.

He is survived by a widow, known as Ann Clark, of Mary and Ann Clark (vaude), three daughters, a son and a brother.

Interment in Hollis, L. I.

LEW HAWKINS

Lew Hawkins, 66, who prided himself on his stage billing of "the Chesterfield of Minstrels," died Jan. 18 of a complication of diseases in Benton Harbor, Mich., where he had made his home since retiring from the profession.

Years ago Hawkins, with Ben Collins formed one of standard blackface acts of that time. The Hawkins and Collins team was popular from 1884 to the early '90's. The act was split in 1893 by the death of Collins with Hawkins becoming a minstrel single.

Mrs. Hawkins died a year ago in Benton Harbor and his mother died recently. He had been a member of the N. V. A., joining in 1926.

Interment in Benton Harbor.

WILLIAM E. BROWNING

William E. Browning, actor, died at his home in Middle Village, L. I., Dec. 21.

His last appearance on Broadway was in "The Ramblers" with Clark and McCullough. Since then he had been working at the radio stations, last appearing in the "Big Brother" broadcast via WJZ.

His widow, Mae Browning, also of the stage, survives.

Mr. Browning had worked in several talkers, appearing in support of Willie and Eugene Howard and Burns and Allen in shorts and with Helen Morgan in "Applause."

Interment in Middle Village cemetery.

BARROW LE PAIGE

Barrow Le Paige, 62, legitimate actor, died Jan. 5 in New York City.

He had been on the stage 40 years. Among the stocks he played with were the Baker Players, Portland, Ore.; Barney Wolfe, Wichita (Kan.), players and the Kansas City theatre stock.

In vaude he had appeared with Mrs. Gene Hughes and among his principal legit engagements were in "The First Year" and "The Poor Nut."

He is survived by his widow, Hazel Stone Le Paige, actress, who last appeared in "The Seventh Heaven."

Interment in Forest Dale cemetery, Malden, Mass.

JOE BRENNAN

Joe Brennan, 48, comedian, died Jan. 19 of tuberculosis in Cragmore, Col., near Colorado Springs, where he had gone in hope of benefiting his health. He had been at Saranac Lake, N. Y., prior to his western trip, under the care of the N. V. A. He is not listed as a member in the New York N. V. A. office.

Brennan had appeared in a number of acts, his longest engagement being a member of "The Wise Guy" act in 1918.

He is survived by his mother, Mrs. Margaret Buckley, and a sister, both living in Portland, Ore.

SIDNEY L. KERR

Sidney L. Kerr, 64, pioneer film man, died suddenly of heart trouble last week in St. John, N. B.

In the days of silent pictures Mr. Kerr operated film houses in Yarmouth, N. S.; Windsor, N. S., and St. John.

His widow, who survives, was formerly Anne Spencer, sister of F. G. Spencer of St. John, operating a circuit of small picture houses in the maritime provinces.

Two sons, who also survive, are Ronald S., manager of U. A. Exchange, and Leslie S., with the Fox Exchange, both at St. John.

AL CARNEY

Al Carney, 33, radio organist, died in Columbus Hospital, Chicago, Jan. 13, of pneumonia. His parents survive.

Carney, formerly with several theatres in Chicago and Milwaukee, had devoted most of his time in recent years to broadcasting over WCFL and for N. B. C. through WIBO. He first went to the air from McVickers theatre over on KYW and four years was ace organist at WHT.

Interment in Dubuque, Ia.

GEORGE LeMAIRE
THE PERFECT "STRAIGHT" MAN
HE WAS ALWAYS WILLING TO LET THE OTHER FELLER GET THE LAUGHS
HE PLAYED HIS FINAL DATE JANUARY 20, 1930
RUFUS LeMAIRE

WILLIAM BAILEY

William Bailey, lifelong circus showman, died in Ithaca, N. Y., Jan. 10. Interment was in Lake View Cemetery, Ithaca.

The deceased organized many road shows and afterwards became associated with the former Barnum and Bailey Circus, assisting in directing its tour through England and France many years ago. When he retired to his home in Ithaca, he assisted in the direction of the local Lyceum theatre.

CHARLES H. CHAPPELLE

Charles Haviland Chappelle, actor, died recently in New York. He had appeared in a number of Broadway productions including "Roar China" and prior to that "Shanghai Gesture.'

Mr. Chappelle, who was born in Africa, was the son of an actor, Charles Chappelle who died in 1925.

Interment in Kensico cemetery, New York.

GEORGE O'BRIEN

George O'Brien, formerly connected with the Weber agency, and who at one time had his own agency, died of pneumonia in Flower hospital, New York, Jan. 15.

For several years he had been out of the vaudeville field. His father, a resident of Syracuse, was at his bedside. The body was removed to that city for burial.

JOHN STOKES

John Stokes, 56, actor, died in Sumter, S. C., Jan. 16, from a bullet wound, believed to have been self-inflicted. He had suffered from a nervous breakdown.

At one time he had appeared in support of David Warfield and had been in "The Bat" during its Chicago run.

HENRY BELMAR

Henry Belmar, 82, actor, died Jan. 12, in Jameson Memorial Hospital, New Castle, Penna.

He had played in Shakespeare repertoire for many years and also had written and produced plays.

Mr. Belmar became interested in picture work in the silent days and had his own studio in 1911.

He had married Laurel Love, actress, when the latter was appearing in pictures.

The mother (63), of Harry Zehner, assistant general manager of Universal Studios died after a major operation in Lutheran hospital, New York, on Jan. 14. The cremated remains are being shipped to Hollywood for burial. Immediately after the funeral in Hollywood, Zehner will return East to settle his mother's estate.

Asa V. Mendenhall, 63, pioneer California lawyer and a cousin of Lois Pantages, committed suicide Jan. 12, by shooting himself at his home in Oakland, Cal.

Arthur M. King of Annapolis Royal, N. S., died in that city recently. He built the King's Theatre (pictures) there, which he owned at his death.

Dorothy Adams, 43, wife of Doc Adams, theatrical p.a., died Jan. 14 at the Polyclinic Hospital, New York, of pneumonia. The body was cremated.

Harriet M. Bell, instructor in dramatics in Boston schools and active in the Little theatre movement there, died last week.

Thomas G. Carlin, youngest son of Alexis Carlin, business manager of the Apollo theatre, Atlantic City, died of pneumonia Jan. 11.

Herman McKay, 80, concert singer, of Sherbrooke, N. S., formerly of Boston, died recently in New Glasgow, N. S.

Edgar Adams, 32, Universal film editor, was found dead in his home in Hollywood Jan. 14. He is survived by his wife.

Alfred Durfee, 52, husband of May Franklin, former actress, died last week at Onset.

Fred L. Benjamin of Hamilton, Mass., concert singer, died recently.

Mother of Caryll Lincoln, picture actress, died Jan. 17 in Los Angeles.

In memory of my sweetheart husband
TOM McRAE
you will forever be in our thoughts, darling. Your sorrowful wife and children.
HAZEL ANNE McRAE

In Memory of
BABY FIELDER
May his little soul rest in peace
Passed away Jan. 10, 1931
RALPH & HARRIET FIELDER

IN LOVING MEMORY of My Beloved Husband
GEORGE LeMAIRE
Who passed on January 20, 1930
Marie LeMaire

Pitchmen's Big Biz

(Continued from page 1)

But pitchmen have overcome this situation, like they do all problems, by using more finesse. Gimmicks are harder to see through, while the stock in trade is changing to suit modern tastes.

Pitchmen look upon Los Angeles as the white spot right now of their trade. There are more speak-and-scram men here than in any other place outside of New York. Florida, once a great spot to park a keester, is void at present.

Local pitchmen, who like the climate, have a protective organization to help members out of jail and fight their legal battles. Clubroom is between Forth and Fifth streets on Main. This block is worked to the limit, with nearly as many pitches as saloons in a block as in Tia Juana.

Bobby's Grey Vest

At a smoker held there last week the pitchmen put on their own show, as many are ex-actors. Bobby Stewart, who used to be in vaudeville and tab shows, is in the local club. He now sells soap and wears a grey vest.

One of the gags of the evening was a pitch made by a medicine man using a bottle of ink—the mugg kidding his profession. They also started auctioning a watch for benefit of the fund. Action didn't raise enough so they raffled the piece and collected $12. The winner was dubious about his luck when he got a good look at the ancient turnip.

"Silk Hat Harry" Douning, who sells card tricks, is president of the outfit. One of the speakers was a gent who started pitching the year General Lee handed in his sword.

The old time staples, such as corn cures, aqua pura medicines, hair growers, watches, fountain pens and exercisers are still the mostly widely pitched.

Sillium Seed Snappy

A new article, is cleaning up for many of the boys, is sillium seed, sold for the health.

Stores renting to $500 a month have been taken over by pitchmen here. By sub-leasing to others in the game they easily make the overhead

They admit they're the laziest and smartest group in the world. When they work they make good money, but they don't make nearly the maximum of possible pitches per day.

The medicine men right now are fighting to make the state law requiring a tax of $100 every six months for medicine sellers apply as a group to all men pitching in a certain spot. Then a mob can work under one license.

An unusual side of this racket is that most pitchmen got their starts selling Socialist pamphlets, and mostly in Boston. After sleeping in the pen several times they decided to turn their talents to selling something at least partially okayed by the law.

Pitchmen look down upon house to house canvassers as just laborers. It takes more than the ability to push a doorbell to tantalize a crowd of yokels and smart guys into parting with dough for something they didn't know they needed.

Statewide Adv., Higher Vaude-Tab Urged at Columbus Fair Meet

Columbus, O., Jan. 20.

Fair managers of the country held their annual meeting in this city last week and laid plans for 1931. County fairs were the principal topic, with statewide advertising of each urged by principal speakers.

Tab shows, vaudeville and entertainment are to be brought to a higher standard than before, according to new plans. Managers were urged to select only that talent which has had theatrical experience so far as possible.

Modernization of fair carnivals received but slight notice despite speakers agreed something must be done along this line at once. Among matters taken up was the need of state legislation for more funds for all types of fairs. Farm population especially was urged to get the matter before state legislators to insure continuation of smaller fairs. Cuts in expenses were suggested so that budget requirements would not be too high to warrant the necessary co-operation.

Jobless relief through temporary employment at the fairs was brought up and is to be broached to states and cities throughout the country.

Gov. George White of Ohio told the delegates they could count on every cooperation from this state for the next two years at least (his term of office).

28 Settlements, Highest $7,000, in Krug Park Coaster Crash Suits

Omaha, Jan. 20.

By unusual court procedure, during which all suits were tried as one litigation, 28 cases against Krug Park which resulted from a roller-coaster crash in July, 1930, were settled in district court here by dividing the $35,000 available. Four persons were killed and over a score injured.

The park had only $30,000 insurance and the directors kicked in $5,000. Outside of that, plant wasn't worth a dime, so the litigants and lawyers all agreed to the plan.

A girl of 12 who lost an eye and is affected mentally recovered $7,000, the largest award, the rest dribbling down to doctor bills only. Even the attorneys worked for small percentage.

MAYOR ADVOCATES NO SCHOOL ON CIRCUS DAY

Dallas, Jan. 20.

Waddy Tate, local mayor, advocates that schools close on "circus day," per state law, in Texas. Says the kids play hookey anyway, and this way they'll at least get a chance to be honest.

Tate's the lad who aired the local censor a couple of years ago, leaving theatre managers on their honor.

Billposters $120 Month With Ringling Shows

Chicago, Jan. 20.

W. H. Horton, acting for the Ringling interests here, signed with the International Alliance of Billposters last week.

Under the present scale union billers get $120 monthly, with a $10 a week hold back for six months. They are allowed 75 cents a meal and $2 daily for hotels, where they can't be quartered on the advertising car.

Agreement between the union billposters and Ringling for a year and includes all circuses under this banner. At present it is the only circus company using union billers.

LE BARRE SHOOTS HIMSELF

Addison, N. Y., Jan. 20.

Charles LeBarre, 25, performer, last with the B. & B.-Ringling circus, shot himself with a revolver in Wayland, N. Y., Saturday (16).

He had carried out his threat when he was jilted by a Wayland girl.

Willie Wilken Sticks

Chicago, Jan. 20.

Willie Wilkin, last season p. a. with Sells-Floto circus, sticks for 1931.

Robert Hickey also on the re-engaged list.

109-YEAR-OLD FAIR BROKE, MAY BLOW

Worcester, Mass., Jan. 20.

New England Fair, staged here, has "outlived its day and it is a fruitless effort to attempt to keep it going," says the report of a committee that has been considering the fate of the fair, which dates back 109 years.

The committee reported that an alternative to abandoning the fair is to have a group of Worcester citizens create a guarantee fund of at least $25,000 a year for four years to meet the deficits and operating expenses.

Hopes are that by the end of four years the fair would be back on a sound basis.

Mix Shuns Chicago

Chicago, Jan. 20.

Although Tom Mix goes with the Sells-Floto circus for 1931, he will not appear during the Chicago Coliseum engagement.

The local nonappearance is by mutual consent.

Reframe Beas Circus To Go on Tour Again

Mexico City, Jan. 9.

The Beas Circus, which was wrecked and lost 30 workers, many animals and much equipment near Irapuato, will soon be completely reconstructed.

Financial assistance was given by business men of Mexico City, according to a statement by Frank Beas, owner, from Quadalajara. The circus gave a show that was well received in that town, says Beas. He plans to continue his route through Mexico and Central America.

Peru Readying 60 Cars

Chicago, Jan. 20.

Ringling winter quarters at Peru, Ind., have started approximately 100 men to work painting and remodeling circus equipment.

Sixty railroad cars are being readied for the road, which means two shows will go out this spring from Peru. They probably will be Sells-Floto and John Robinson, although lettering hasn't started.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Succession of weak turns at the Englewood certainly no credit to the house.

Three acrobatic turns were spotted on the two ends and the exact center. Three Lordens were outstanding with their trampoline work. In the opener Perez and La Fleur had two "bits" that were their act. The woman striking first with an exceptional iron-jaw twirl and the man taking applause with a flip-flop from a 16-foot stand. Billy Wheeler and Co., which includes Wheeler and three girls, closed with a fair skating turn.

Wheeler presented a radium aeroplane effect on ball bearings that is original with the turn and not seen before.

George Watts, colored, let the deuce spot down badly with a poor Bill Robinson routine. Talk didn't mean a thing and his hoofing style too common to click even here. Besides Watts overstaid. Hoffman, magician, couldn't work up much strength following and passed out quietly with a few simple stunts. Act needs better routining, a faster pace and better tricks.

Another lightweight ticket goes to Lee and Tracy, blackface and wop comedy musical act. Comedy was nil. Music would fare better were Tony to stick to his harp work as straight stuff. Needs lots of help.

Over here mightily was Eugene Jacobs, kid xylophonist. Classical and pop tunes effective. Also a cinch for this audience was the barnyard imitator, Carr Lynn, who sold himself easily.

Touched with an air of "big-time," the Selbys and band miss that rating because of a loud, noisy, raggy band. As dancers, the two Selbys have grace and possibilities. They need a band to supply class and not honky-tonk music.

Bob Murphy came down as guest artist, and next to closing held the audience all the way with his gag and song material.

"Second Honeymoon" (Radio) feature.

Belmont

Revival of vaude is in its second week in this 3,300 Publix-B. & K. auditorium. Five years ago when the house opened, a full 18-foot stage, occupied seven days a week, was part of the policy. Today the five acts, taking part in the Wednesday evening revivals, have less than six feet to work in.

A. C. Binenfeld, manager of the Belmont since last June, believes the acts will eventually crowd back the sound towers.

To make the Belmont seem like home to his patrons Mr. Binenfeld has four singing canaries in the mammoth lobby. On Wednesday evenings he has tied up with a preserve and cracker co. and dishes out food. On Friday evenings he has a "Kiddies' Review" of local children, and on Saturday evenings a radio show of name stars in flesh. Beginning Jan. 26 the house will have four changes of show weekly instead of the present two.

Sam Herman was on the stage as m. c.

This week's show opened with the two Zeno Bros. in a routine of smooth working and easy motion acrobatics; oke.

The Allan Trio, local radio favs, brother and two sisters, were second with sweet harmony, with one or two of the solos being a bit off. Nubs Allan has an appealing voice.

Libonati team, two children dancers, started off badly against bad piano playing. Boy and his sister have a marked and difficult routine of steps. Parelli and Carrello, two boys playing an accordion and mandolin and using broken Italian, held the fourth spot. Their harmony playing and singing classes them as a next to closing turn.

Dick Hoshi doing his barrel juggling with his feet and his balcony-to-stage slide, closed. A light click

After two years in the east Frank Benham is back as manager of the Empress.

Having sold out their Chicago theatres, to Warners, Charles Fitcher and Fred Nortman have gone to Florida and may retire.

Tom Maloy has a football signed by the entire Notre Dame 1930 team and Knute Rockne.

Ambassador (west side) returns to flesh, booking only name and freak attractions through the Tommy Sacco office.

Jack Gundersen has joined the local NBC press staff. He will exploit the radio bands.

Eve Kohl replaced Mona Smith with "Ladies of the Jury" (Blackstone).

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

The cities under Correspondence in this issue of Variety are as follows and on pages:

BRONX	70	PITTSBURGH	69
CHICAGO	69	PORTLAND, ORE.	70
DES MOINES	69	ROCHESTER	70
JACKSONVILLE	70	ST. LOUIS	69
KANSAS CITY	70	SAN FRANCISCO	70
LOS ANGELES	70	SARANAC LAKE	69
LOUISVILLE	69	SEATTLE	69
MEMPHIS	69	TOLEDO	70

LOUISVILLE

By M. W. HALL

Alamo—"Part Time Wife."
Brown—"Royal Bed."
Mary Anderson—"Naughty Flirt."
National—"Sea Bat." F. & M. Idea.
Rialto—"Mother's Cry."
State—"The Bat Whispers."
Columbia Audi—Percy Grainger.
Memorial Audi—Ignace Paderewski.
Gayety—Stock burlesque.
Jefferson—Stock burlesque.
Savoy—Happy Ray and Co. on stage; picture.

Brown inaugurated business builder Friday night (16), with preview of incoming picture after last regular performance. Met with a good response and will be continued weekly.

William Tarrence, 23, arrested on a warrant sworn to by officials of the Savoy theatre who stated he disappeared Nov. 28 while on the way to the bank with house receipts totaling $375. At that time Tarrence was an employe of the Savoy.

Thirty indictments have been returned in Owensboro against the Strand Amusement Co., of Louisville, and its employees on charges of causing work to be done on Sunday in operating the Empress and Bleich theatres at Owensboro. Daviess County Grand Jury has asked the Owensboro court to conduct a general investigation of Sunday work and specifically mentioned the hauling of tobacco by farmers.

N. Gray Rochester has resigned as pubicity and contact man for the Brown interests, operator of the Brown theatre, hotel, garage, and several office buildings. He was with the Brown organization for eight years and founded the University Club, built the first indoor golf course here, promoted several bus terminals and is a member of many civic groups.

H. Haden Read, organist at Loew's State, will soon tie up with WHAS for late organ concerts from the theatre, three nights weekly. This is the first time the local theatres have taken advantage of radio publicity to any real extent. Understood this arrangement is reciprocal—no charge, no pay basis.

Unconfirmed report is that WBBM, Chicago, has bought WLAP, small local station, and intends to give stiff competition to WHAS, which has had its own local way for years. Notable increase in disc programs over WHAS may be halted by this new factor.

National has been advertising its stage show about once a week over WHAS with talent from the Fanchon and Marco units. Collegians, boys' orchestra, on twice last week.

MEMPHIS

By WALTER D. BOTTO

Loew's State—"New Moon"; vaude.
Orpheum—"Free Love"; vaude.
Warner Bros.—"Doorway to Hell."
Loew's Palace—"The Bat Whispers."
Loew's Strand—"Follow the Leader."

Arthur Campbell is press agent of the R-K-O Orpheum. Formerly with Loew's.

Crittenden "Times" of West Memphis started Jan. 3 with Ned Courtney, formerly press agent of several theatres here, acting as managing editor. This makes four papers in and around Memphis.

Only one theatre will be permitted to open on Sunday for the benefit of the City Unemployment Bureau in the future. For the past three weeks, four have been open on Sunday.

M. A. Lightman is now lessee and manager of Princess.

Only one dance hall out of six operating now.

Leland Stansell of St. Louis p. a. ing for Warner's theatre.

Warner's theatre and R-K-O Orpheum on the air here over Station WMC.

"Flying High" billed as a George White show looked like a George Wentz at City Auditorium Jan. 5-6, to rotten business and deserved it.

Chicago Opera at City Auditorium in February. Only three cities in the south—Dallas, Tulsa and Memphis.

Hugh Mooney, writer with Rudy Vallee of the American Legion song, has scored again with his latest "Why Should I Believe You?"

Walker Whiteside did badly one night at Auditorium. "Strange Interlude" got $9,200 in three performances, Jan. 1-3 at Auditorium.

ST. LOUIS

By E. M. CRIGLER

Ambassador—"Royal Family"; stage show.
Fox—Part Time Wife"; stage show.
Loew's State—"Princess and Plumber"; shorts.
Missouri—"Mothers Cry"; shorts.
St. Louis—"Free Love"; vaude.
Grand Central — "Broken Dishes"; (stock).
Orpheum—"Street Scene"; (stock).
Shubert-Rialto—"Michael and Mary" (legit).
Garrick—Burlesque (Mutual).
Liberty—Burlesque.

Orpheum is selling out with "Street Scene." Mary Hart Players secured the piece one week after it played at Shubert to $3 top. Scenery and 15 of original cast included. At $1 top now and just as good production. Orpheum company very capable and exceedingly popular in second season here.

Skouras Brothers' venture in stock at the Grand Central is paying. Sell-outs are common.

German Grand Opera Company at the Odeon three nights last week played to good crowds. German population here turned out well; $2 to $6.

Vladimir Golschmann will make his debut as guest conductor of the St. Louis Symphony, Jan. 23-24.

SEATTLE

By DAVE TREPP

Liberty—"Reno."
Paramount—"Part Time Wife"; stage.
Orpheum—"Free Love"; vaude.
Music Box—"Devil to Pay"; (2d wk.).
Fifth Ave.—"Man Who Came Back" (2d week).
Fox—"Lady's Morals."
Blue Mouse—"Once a Gentleman."
Moore—"Queen in Parlor (stock).
Columbia—"Feet First."
Embassy—"The Silver Horde."

Billing for "The Silver Horde" again in town, this time at Joe Danz's Embassy, is "made in Seattle." Some of the scenes shot here.

Slade Taylor through at Tacoma with his musical show. Now in Seattle for lining up new tab.

Verone Sisters, only girl adagio team in Canada, here on visit.

"Mickey Mouse" club idea to attract children to Follies theatre, which seems to be Dave Hemilhoch's forte, now under way. Off to fair start.

Billy's Mugg, cabaret, closed. Location off the path of night-lifers.

Week of Jan 22 will witness big benefit at Follies theatre, for fire department fund.

PITTSBURGH

By HAROLD W. COHEN

Nixon—"America's Sweetheart."
Alvin—"Mendel, Inc."
Pitt—"Ninth Guest" (Sharp stock).
Academy—Burlesque (Mutual).

Pictures

Penn—"Man Who Came Back"; stage show.
Stanley—"Little Caesar"; stage show.
Davis—"East Is West"; vaude.
Fulton—"Fast and Loose."
Warner—"Boudoir Diplomat."
Aldine—"Along Came Youth."
Harris—"She Got What She Wanted"; vaude.
Enright—"East Is West"; stage show.
Sheridan Sq.—"Fast and Loose."

Scarcity of road shows leaves Nixon dark again next week, giving house only two shows in a month. "Subway Express" and Otis Skinner in "Marius" booked for first two weeks in February.

Eugene Connelly bringing Chicago Grand Opera Co. here for two days next month. It will be the first opera season of any consequence in four years.

White's "Flying High" follows "Young Sinners" in Alvin week Feb. 2.

Martha Bonini, local tap dancer and niece of a Pittsburgh judge, booked into Penn with Ted Claire for week as result of her showing here recently in Victor Hyde's "Minstrel Juvenile Follies."

DES MOINES

By R. W. MOORHEAD

Casino (Burlesquefilm)—"Quiet on the Western Front."
Des Moines—"Min and Bill"; "The Man Who Came Back."
Family—Change.
Garden—"Feet First"; "Outside the Law."
Orpheum (Vaudefilm)—"The Cohens and Kellys in Africa"; "Free Love."
Palace—Change.
Paramount (Presfilm)—"The Princess and the Plumber"; "The Gang Buster."
President (Ward Hatcher stock)—"Maverick"; "Jungle Bones."
Strand—"The Naughty Flirt"; "Man to Man."

Nearly all putting pens have folded. A. H. Blank holding out, but in the red.

"Smiling Eyes," new burlesque troupe, managed by Frank Maley, has opened indef engagement at Casino.

Shift in booking for Publix office here. Jno. Wengberg comes from Omaha to do active booking supervised by Max Friedman. Lew Bray, former booker, returns to New York.

"Road to Rome" is playing an additional four nights at Little theatre.

"Strange Interlude" returned to Shrine auditorium for one night.

SARANAC LAKE

By "HAPPY" BENWAY

Among those who started the new year as "up-patients" are Eddie Voss, Lawrence McCarthy, George Neville, Valentine Kincaid, Dick Kuni, Chris Hagedorn, Chas. Libecap, Monroe Colman, Ben Schaffer, Vernon Lawrence, George Harmon, Andreas Erving, Helen O'Reilly, Alice Carman, Frisco DeVere, Annamae Powers and Ethel Clouds. They all have shown a marked improvement during the past year.

In one month Fred (Bones) Bachman has added four pounds, picked up a lost appetite, fought off pleurisy and answered over 200 letters.

William Holly, staging a winning battle, now showing marked improvement.

Harry Namba is abed with a slight setback

Rodolph Benoit (brother of Happy Benway), formerly Benoit and La Point, now confined in the Chelsea Naval hospital, is to be operated upon soon.

Catherine Vogelle has fought off an attack of pleurisy, regained some weight and is about back to normal.

Tell the world it's cold, 25 below zero, coldest day yet....Ben Schaffer up, but much short-winded....Constance Reeves came back; couldn't stand the Alabama "air"....Jack Lewis is back after losing five pounds during New York visit.... Bobby Hatz is gaining weight.... Alice Carman is showing improvement....Ruby Franklin now Montrealing with her hubby....Hans Meyer, who did a "comeback" here, is directing an orchestra in Brooklyn....Edith Cohen, also in Flatbush, doing well....Toni Temple at her best weight, exercise and everything....Ferd Raymond, now porch "curing," expects to be up soon.... Ann Kelly back after two weeks' visit in Plattsburg....Eddie Foy, Jr., here for a short vacation, likes it.

Write to your friends in Saranac.

Telephone Wabash 8439
THEATRE DEVELOPMENT CORPORATION
910 South Michigan Avenue
CHICAGO, ILL.
Organizing - - - Supervising
Leasing - - - - Buying
Selling - - - - Building
Architectural - - Service

When in Chicago Visit These Hits

SELWYN Matinees: Thursday-Saturday
BERKELEY SQUARE
with
LESLIE HOWARD
and MARGALO GILLMORE

PLAYHOUSE Matinees: Wed. & Sat.
GEORGE E. WENTZ, Presents
JONESY
Thos. W. ROSS
Percy HELTON

R-K-O STATE LAKE
"CRIMINAL CODE"
With WALTER HUSTON
Phillips Holmes—Constance Cummings

ST. CLAIR HOTEL
5 Minutes' Walk to Theatres—Beautifully Furnished Apartments
Complete Hotel Service—One Room and Kitchenette $25 a week, $90 a month
Two Rooms and Kitchenette $40.00 a Week, $145.00 a month
Hotel Rooms $17.50 a week
OHIO, STATE, MICHIGAN AVE., CHICAGO

HOTEL LORRAINE
CHICAGO
SINGLE ROOM, BATH, $2.00 UP
DOUBLE ROOM, BATH, $17.50 AND $21.00 WEEKLY
DOUBLE WITHOUT BATH, $14.00 WEEKLY
LEONARD HICKS, President

IN CHICAGO
LINDY'S RESTAURANT
On Randolph Street
Is Home, Sweet Home, to the Profession
A Good Place to Eat and Meet

THE UNION RESTAURANT
68 W. Randolph St., at Dearborn, CHICAGO (Recently enlarged)
R. WELCH ON THE MIGHTY WURLITZER ORGAN
Our Popular Prices Remain the Same for the Best Food
NO COVER CHARGE OPEN ALL NIGHT

HOLLYWOOD
and Los Angeles

"Variety's" Office, 6282 Hollywood Boulevard, at Vine Street (Taft Bldg.)

Phone Hollywood 6141

The following cast assignments were made by soast studios last week:

Jules Raucort, "Cavalier of the Streets," Par.

Florence Roberts, "Bachelor Apartments," Radio.

Greta Nissen, Bela Lugosi and Charles Judels, "Women of All Nations," Fox.

Charles Winninger and Humphrey Bogart, "Gambling Daughters," U.

Elliott Nugent, lead "Apron Strings," U.
Springs," U.

Jimmy Gleason, Frank Albertson, Stanley Fields, Frank McHugh, "Traveling Husbands," Radio.

Leslie Fenton, "Public Enemy," First National.

Conchita Montenegro, "Strangers May Kiss," Metro.

Aubrey Smith, "Never the Twain Shall Meet," Metro.

Robert Emmett Keane, "Room and Board," Radio.

Dorothy Burgess, Robert Montgomery, Mike Donlin, "The Iron Man," U.

Jack Schlaiffer, United Artists division manager, is confined to his hotel in Seattle, suffering from the flu. He was on a contact tour for Joseph Schenck's theatre chain.

Felix Young has retired from the agency business. Scott Dunlap and George Frank, formerly with Edward Small, have taken over his offices.

"Little Caeser" will open at Warners' Hollywood at $2 top Jan. 29. Following day it opens day-and-date engagement at both the Hollywood and Downtown at pop prices.

Eddie Rubin is leaving the Lichtig and Englander agency to do a solo, opening an office in Beverly Hills.

"Merchant of Venice," with Maurice Moskowitz, brought west for the chief part, goes into the Civic Repertory around March 1.

Mrs. Leslie Carter is expected to appear in Civic Repertory when there's a spot.

Tim Whalen, Radio writer, sued by Edward Small for recovery of a $500 loan, has countersued the agency for $1,500, claiming a cut was due him on the Jack Buchanan contract with FN.

The old Buster Keaton studio on Lillian Way is the site of KMTR's new radio towers, with broadcasting room at the UA film studio.

JACKSONVILLE, FLA.

By H. W. SCHAEFER

Harry Weiss, who has dug in quite well since coming to Jacksonville as manager of the Florida, had his first tough break last week, when "Blue Angel" when floppo in a big way opening day. Monday saw "New Moon" rushed to the rescue. Rodney White, risen from the usher ranks, has been named assistant to Weiss at the Florida, vice Lafayette Moore. Moore went to Baltimore for Warners.

Plenty of attractions this week bucking the talkers. Old Lasses White is putting on Shrine Minstrels; Tony Sarg's Marionettes play two performances; Air Circus coming up from Miami Thursday (22), and a concert by the Friday Musicale Symphony.

Guy Kenimer, playing "See America Thirst," had a beer truck parading around town with a tempting heap of empty foam-containers, to let the folks know that the subject was wet.

Charles Lankford, assistant to John Thomas at the Imperial, stepped off with a bride last week.

John Pope, Jacksonville lawyer serving life at state pen for alleged complicity in killing M. H. Hickman, manager of the Palace, 10 years ago, paroled by state pardon board. He will resume bar practice in Miami.

SAN FRANCISCO

By WALTER RIVERS

Rumored here of a rift between Winship Estate, owners of Alcazar and President theatres and Henry Duffy. Reported Duffy was washing up after closing of President and was to go with Warner Brothers in studio job.

Morgan A. Walsh, former western division manager for Warner Brothers, has been appointed president of Independent Theatre Owners of Northern California.

Ben H. Serkowich, of R-K-O, making a checkup tour of circuit's houses, was here last week with Cliff Work, divisional manager for R-K-O.

PORTLAND, ORE.

By JAMES T. WYATT

Broadway—"Min and Bill" (2d week).
Paramount—"The Lash."
Orpheum—"Charlie's Aunt."
United Artists—"The Bat Whispers."
Rialto—"Paid" (2d week).
Music Box—"Outward Bound."
Dufwin—Dufwin Players (stock).

Bill Vehse, ex-Publix art director, has followed Bob Blair and Jim Fraser, Publix N. W. managers, to New Orleans.

Bert Hansen, ex-Publix p. a., called to New York. En route will be at Publix house, Denver, for a few weeks.

Male ushers removed from Paramount and Rialto by Charlie Couche, Fox-Portland asst. gen. mgr.

BRONX, N.Y.C.

N. T. G., claiming to have "discovered" Clara Bow and Harry Richman, among others, not excepting Joan Crawford, holding daily auditions at the Fox Park Plaza, where he is appearing with his night club act. Promises that the best of the amateurs will appear with him on the closing day of his engagement at that house.

Ground broken for a 1,500-seat picture house on White Plains avenue and Lydig.

Sydney Cohen, out of the Tremont, dark for some time. House, once pictures, attempted dramatic stock last season. Tremont will probably be pulled down.

Fox getting set to reopen the Walton, one of the houses acquired from the independents and immediately closed by the chain.

ROCHESTER, N. Y.

By DON RECORD

Lyceum—Dark.
Community Playhouse—"Salt Water."
R-K-O Palace—"Cohens and Kellys in Africa"; vaude.
R-K-O Temple—"Way for a Sailo,r" "Costello Case."
Loew's Rochester—"Reducing"; vaude.
Eastman—"Blue Angel."
Regent—"Part-Time Wife."
Capitol—"Lash."
Little—"Passionate Adventure."
Strand—Change.
Apollo—Change.
Piccadilly—Change.
Family—Change.

One indoor miniature golfie with two courses unable to get biz, ripped out one of them and installed rifle range.

"Birth of a Nation" failed to draw second week at the Little and "Passionate Adventure" substituted.

Benefit show for musicians to be given at R-K-O Palace, Jan. 31.

VARIETY BILLS

(Continued from page 47)

London

Week of Jan. 19

FINSBURY PARK Empire
Layton & Johnson
Bobby Dean
Clay Keyes
Leon & Lucette
Elmar & Elsie
Byron & Byron
Leslie Strange
3 Happy Boys

NEW CROSS Empire
2 Rascals
Tom Fagan
The Daros
Jean Kennedy
Andy & Irving
4 Brownie Boys
Mlle Levanda
Wee Geo Wood

STRATFORD Empire
2 Florenz
Collinson & Dean
Terry Wilson
Noni & Horace
Dolly Victoria Tpe
Max Miller
Golden Serenaders

PROVINCIAL

NOTTINGHAM Empire
Gerardo & Adair
Jean Florian
Lily Morris
The Silver Singers
3 Australian Boys
Samson
The Toby Fam
George Betton

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobby Dolan Orch

Beaux Arts
Katherine Parsons
Roger Ferrier
Glodya Ivanova
Wilma Cox
Marinaro's Orch

Central P'rk Casino
De Marcos
Leo Reisman Orch

Chateau Madrid
Bob Nelson
Nan Blackstone
Renee Bonnie
Olive McLay
Al Jockers' Orch

Club Abbey
Jean Malin
Lester Lamont
Jerry Freedman Or

Club Argonaut
Texas Guinan
The Croonaders

Club Calais
Arthur Budd
Jackie Maye
Frances Fay
Sue Austin
Mildred & Maurice
Lew Epps Orch

Club Delmonico
Bennett & Sabin
Morton Downey

Club Lido
Dwight Fishe
Bobby Brooks Orch

Club Richman
Harry Richman
Frances Williams
Anne Woods
Olive McClain
Rene Vonnie
Will Osborne Orch

Connie's Inn
Ada Ward
Edith Wilson
Louise Cook
Earl Tucker
Dotty Rhodes
F Henderson Orch

Cotton Club
Isabelle W'shingt'n
Maude Russell
Sherman Robinson
Leitha Hill
Mordecai & Taylor
Swan & Lee
Henri Wessels
Cab Calloway Orch
4 Step Bros

El Patio
Ramon & Rosita
Emil Coleman Orch

Hollywood
Marion Saki
John & Mary Mason
Seidel Sis
John Walsh
Rose Sinnott
O'Hanlon & Zam
Five Climas
N T G Rev
Katz Orch

Pansy Club
Karyl Norman
Doran, West & D'n
Selton Orch

Paramount Grill
Gus Van
Hal Young
Nan Blackstone
Kay Lazelle
Lois Sterner
Val Vestoff
Floria Vestoff
Madeline McKenzie
Davey Jones

Salon Royal
Elizabeth Welsh
Kid Sneeze
Opal Cooper
Sammy Richardson
International Orch

The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith

Villa Vallee
Smith Ballew Orch

John Ince's Book

John Ince has written a book called "How to Write a Talkie." Aimed for those intent on screen writing, except no information on how to dispose of the story after it's written.

EXPLOITATION

(Continued from page 22)

and next week in Fox or Fox-booked houses as part of the Red Star Week campaign.

Get Acquainted Tickets

Syracuse, N. Y.

Ephriam Bettigole, who in the short space of two months or so has transformed the Brighton, south side deluxe neighborhood house, from a white elephant into a money maker, attributes the results to a drive for patronage outside rather than inside his drawing territory.

Brighton, with a capacity of about 2,000, was the first deluxe neighborhood house in the city. It was not originally wired. The Riviera, Harry Gilbert's deluxe house, was built about the same time, a few blocks below, and had sound at the start. Fight between the two houses—the Riviera seats about 1,000—was bitter. With the public clamoring for sound, the Brighton eventually lost out and went dark last spring.

Bettigole's solution was to reopen and to print and circulate 20,000 get-acquainted tickets, good for a 10-cent reduction on the Brighton's established 20 cent price. Tickets went into outside territory and were carefully distributed. Thus far, 5,000 of the tickets — a surprising number — have come back. By personally welcoming the paying guests at the door, Bettigole says he has made a sizable majority regular customers on an average of twice a week. House plays double features, four changes weekly.

Friendly Recommendation

Syracuse, N. Y.

Raymond B. Jones, of the Paramount, turned the members of his house staff into picture endorsers last week when he despatched postal cards signed by the individual employes to the latter's friends and acquaintances, recommending the coming picture, which the card writer supposedly saw at a preview.

Text of the message was the same, but care was taken to insure that each employe's allotment went to those potential customers who might be expected to take the sender's advice.

Swap Ads

Syracuse, N. Y.

William J. Tubbert of Keith's fired a double-barelled exploitation gun at Hearst's "Journal-American" classified department and brought down two tie-ups for his house.

By one, Tubbert supplies two guest tickets to Keith's to each finder of a lost article advertised in the Hearst sheets who returns it.

By another, he also gives two admissions to every one inserting a swap ad in a new "Journal-American" classified column.

Of the two, the first sizes up as the best for the house. There's a flaw in the second in that frequently the cost of the swap ad is less than what the advertiser would have to pay at the Keith box office, and there's a suspicion that some local Scots are taking a swap ad to save themselves some money.

Tubbert preceded these Hearst tie-ups with another, a humor ad contest. Participants reconstructed any advertisement appearing in the "Journal," competing for three cash awards and 10 sets of Keith guest tickets.

The perpetual problem of heredity or environment was used as the basis for a letter writing contest to exploit "Mothers Cry," at the Warners Strand this week. Tying up with Hearst's "Journal-American," Strand gave three cash and 15 ticket awards for best letters.

KANSAS CITY

By WILL R. HUGHES

Mainstreet—"Free Love"; vaude.
Loew's Midland—"The Man Who Came Back."
Newman—"The Blue Angel."
Royal—"River's End."
Pantages—Stock burlesque; pictures.
Orpheum—"The Noose" (stock).

Shubert is dark this week, but has Ed Wynn in "Simple Simon" booked for next week.

Art Kassell and band are at the Plantation Grill of the Hotel Muehlebach indef.

Bee Cunningham heads the stock burlesque which opened at the Pantages Jan. 15.

LITERATI

(Continued from page 63)

al accounts handles around $90,000,000 in advertising appropriations annually.

Not Safe Anywhere

An automatic rotating advertising card display system on the principle of a theatre's annunciator has been installed in Yellow Cabs in Chicago. Cards change with a rapidity based on the speed of the motor and are stationary when the taxi is parked.

Pent House For Club

New York Newspaper Club moves to new quarters in the Hotel Edison, Feb. 1, the hotel offering liberal concessions at a low yearly rental. A penthouse apartment and a portion of the twenty--second floor have been set aside for the club rooms.

Move eliminates the necessity of the club operating its own restaurant which in former years has proved a heavy burden. During the summer the club will have exclusive use of a roof garden adjoining the penthouse. Members of the club who engage rooms at the Edison will be entitled to a 25% discount.

Wood Pulp Sensation

The wood pulp sensation of England, at present, is a detective wood pulp called "Hush," edited, owned, and contributed to by Edgar Wallace.

"Argosy's" New Ed

A. H. Bittner has resigned from the editionship of "The Argosy." He married the secretary of Leo Margolis of "Service for Authors," and the newlyweds are honeymooning in the south of France. Don Moore, formerly aid to Bittner, becomes the new editor.

Poetry being what it is "The Poet" has changed its title to "Popular Poetry." Popular?

TOLEDO

By DICK McGEORGE

Toledo Paramount—"Gang Buster"; stage show.
Vita-Temple—"Ladies' Morals" (2d week).
Pantheon—"Kismet."
R-K-O Rivoli—"Illicit"; vaude.
Loew's Valentine—"Reducing."
Cameo—"Part Time Wife."
Princess—"Painted Desert."
R-K-O Palace—"Once a Gentleman."
Empire—Burlesque.

Rudy Vallee and band have been booked for the Paramount early in March.

Marsh Gollner, m. c., Paramount, is not quitting the job as reported. He is going to Florida for a few week's vacation. Sidney Dannenberg, district manager, will handle house during his absence.

Tom Mix stopped off in Toledo last week.

IMPORTANT

Information is desired as to the present address of MR. HARRY LA COUR, actor, who formerly lived at 138 Hoyt St., Brooklyn, New York.

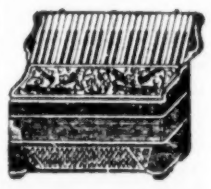
ADDRESS F. M. CLUTE, 25 WEST 43RD ST., NEW YORK CITY

Dorothea Antel
226 W. 72d St.
New York City
The Sunshine Shoppe

DARING! DIFFERENT! ORIGINAL!
Always the Hit of the Show!
Costumes of color, brilliancy and style that add just that necessary kick!
For Rent, Sale or Manufactured to Your Designs
For Prices
Wire or Write HARRY BOURNE
CARE
FANCHON & MARCO COSTUME CO.
643 SO. OLIVE ST., LOS ANGELES, CAL.

I. MILLER
INSTITUTION INTERNATIONALE
Shoes for the Stage and Street
SHOWFOLK'S SHOESHOP—1552 BROADWAY

Newest monologue material, double routines, wise cracks, stories, etc., in my monthly comedy service, called THE COMEDIAN. $10 per year. Small but good. No. 6 now ready. Price, $1; or first six issues for $4. Eddie Cantor, Howard Bros., Fred Allen, et al. are yearly subscribers. Also acts written to order. JAMES MADISON, 465 South Detroit Street, Los Angeles.


Guerrini & Co.
The Leading and Largest ACCORDEON FACTORY in the United States
The only Factory that makes any set of Reeds — made by hand.
277-279 Columbus Avenue
San Francisco Cal.
Free Catalogues

THEATRICAL CUTS
THE STANDARD ENGRAVING CO. Inc.
235-247 E. 45TH ST., NEW YORK, N.Y.

STRICTLY UNION MADE
H&M Theatrical Trunks
Hartmann, Oshkosh & Mendel Trunks
ALL MODELS—ALL SIZES ON HAND AT GREATLY REDUCED PRICES
COSTUME—SCENERY—PROPS
Also 1,000 USED TRUNKS OF EVERY DESCRIPTION, $5 and Up
WE DO REPAIRING
WRITE FOR CATALOG
SAMUEL NATHANS, Inc.
568 Seventh Avenue, between 40th and 41st Streets, New York City
SOLE AGENTS FOR H & M TRUNKS IN THE EAST
Phones: Longacre 6197 Pennsylvania 9064

Radio Turns

(Continued from page 66)

Governor Charles S. Whitman is prosecuting attorney. Cash awards for those who submit the verdict prior to its release, the trial going on nightly for a full week. Fictitious Ware girl was tried for the murder of Damon Fenwick, an architect, and was acquitted. Miss Divine, known as having had an affair with Fenwick, was subsequently indicted. Hence, the second trial fling.

First trial was novel and proved that the ether can stand a dramatic proposition if it has atmosphere. This one just a repeat more than anything else. Most of the melodramatic fire and thunder apparently went into the first effort.

Mark.

CITIES SERVICE
Commercial
Songs and Orchestra
WEAF, New York

On the air for many years, as witnessed by the announcement that the Friday night (16) broadcast was the 234th, this house has built for itself a steady horde of listeners through consistently rendering programs of class entertainment.

The hour features a soprano, announced in the newspaper programs as Jessica Dragonette, and a tenor and baritone, similarly announced as Leo O'Rourke and Darrell Woodyard. These singers share time with the symphonic orchestra. Friday (16) the regular leader was ill and Nat Shilkret was subbing. The orchestra does various selections, both pops as well as operettas, with that symphonic tinge which makes so many familiar pops seem so surprisingly different and more appealing.

Selections from operettas are favored and practically compose the entire program. Such ever-popular airs as "My Hero" and "Song of the Vagabonds" are favored, with lesser lights but equally melodious tunes spotted.

Singers are used mainly with the operetta airs of the above variety, with the orchestra otherwise taking the spot for itself.

Program runs a full hour, with all the numbers nicely spotted throughout that time. Contains class from start to finish, and deserves to be the fav it is.

PICK and PAT
Talk, Songs, Instruments
WOR, New York

This duo featured on the WOR minstrel program. Friday evening (16) it subbed for Fraternity Row and hereafter will be spotted on Monday nights. Boys are white but use blackface talk. A vaude team, probably using the same sort of material across the footlights. Their vaude connection was announced on this program, the announcer even going so far as to mention that they would play Loew's National, New York, next week.

Not a bad plug for a little vaude team which hasn't yet received a New Act notice in "Variety."

Program is nothing to get excited about. Regular vaude crossfire, and if their vaude material is the same as used here the boys had better beware. A lot of stuff goes on the radio that wouldn't stand a chance across the footlights.

Blackface patter is familiar. Wouldn't rate much as a humor barometer. Singing much stronger. All the songs are chorused by an ensemble called the Four Merrymakers. Nice voices and the singing gets over.

A bit of harmonica playing, the "hot stuff" added.

"MOONBEAMS"
Songs and Instruments
WOR, New York

Studio period that has been on the air a long time. It's similar to the WJZ "Slumber Hour." Idea seems to be a chamber music style to make the heads of the old folk nod if they're still up at this late hour.

Femme harmony voices predominate, although the period is directed by George Shockley. Such numbers as "A Perfect Day" (Bond), "La Rosita," and the adagio from the "Moonlight Sonata," give an idea of the atmosphere intended.

Interlude is in direct contrast to the syncopating programs and invariably is a pleasant dial seance.

Mark.

CHARLES AGNEW ORCHESTRA
Dance Music
Merry Garden Ballroom
KYW, Chicago

It's a pretty safe bet that any band dispensing rhythm for the mob that frequents Merry Garden will qualify as master of the puppies. They dance in Chicago's ballrooms, of which Merry Gardens is one of the oldest and most popular.

Neither Agnew nor the Merry Garden rank as deluxe radio material, but at the same time they can safely hold their own against the impatient tourists who run up and down the kilocycles. It's a well-seasoned musical product, of sufficient weight and quality, and the boys have progressive ideas. *Land.*

"TRUE STORY"
Commercial
Sketch
WABC, New York

If they'd only leave the program alone and not have the announcer butt in so frequently with plugs for MacFadden's "True Story" mag, with MacFadden not mentioned, it wouldn't be so bad. After a while it wears on the nerves to have the heralder, in referring to some of the stories, passionately murmur: "Love is full of temptations, of life, of hope," or "Thirteen gripping true love stories in the February issue. And the feature story is about a young bride, actually afraid of her husband....Which way was this young unsophisticate to turn?"

Otherwise the program isn't as bad as the title might imply. It has quite a number of fans who sit through the full hour this program consumes. Naturally, the femmes compose the majority.

About 20 minutes, at the beginning, are used in dwelling on the actions of two characters known as Mary and Bob. In this program they were visiting Richmond. Couple visit a party at Richmond, used as the spot to introduce a few songs by a baritone.

After that, when the announcer again gets in a plug for the mag, a story from the February issue is staged. It was titled on Friday night (16), "She Isn't Neglected Now!" A throb title for the femmes.

All the breaks in the continuity of the sketch are taken up by the orchestra.

Don't forget that "young bride who was actually afraid of her husband."

JULIA HAYES
"Home Talks"
Commercial
WBBM, Chicago

Thinly veiled as the confidential girl chum of the local housewives Miss Hayes is on the air about the time mothers are drying the breakfast dishes. She speaks as one with a vital message and an acute sympathetic understanding of what "we women" have to put up with in this budgeted republic.

Whether anyone is supposed to be fooled by Miss Hayes and her veil of disinterested altruism is a matter that experts will have to wrangle over. Probably what Miss Hayes and her accounts want particularly is simply the most graceful way of slipping their slogans into the home just before the housewife does her daily shopping.

This may seem pretty far removed from the proper jurisdiction of a theatrical trade paper. Primarily Miss Hayes is a house-to-house canvasser, a direct sales promotionist, a morning reminder, and a daughter of spelt-out emphasis. But in her craft there is showmanship and what she is and what she represents is sufficiently typical of radio itself to be entitled to consideration. Salesmen and showmen have always borrowed each other's ideas anyhow.

Spiels like Miss Hayes delivers are tucked into the tail of almost every program that comes through in the morning. That is the perfect opportunity seemingly to get the housewife with her hair still in curl-papers.

Obviously what WBBM and Miss Hayes accomplish through this adroit, if obvious, sleight-of-hand is the creation of a flexible radio medium for selling the small merchant or manufacturer a plug at a reasonable rate. By including a few casual remarks on how to make the crust of lemon meringue pie look lusty the pretense of being a "Home Makers' Institute" is maintained. Of course it's a gag, but practically all the advertisers, big or little, employ just such methods of reaching the family purse strings. *Land.*

LAZARIN and PICOREY
Songs
WGBS, New York

Lew Lazarin is of the vaude team of Mario and Lazarin, once of the Avon Comedy Four. Mario and Lazarin were scheduled to be heard Friday night (16), but Mario became ill. A chap impressively announced as Sir John Picorey subbed for him.

This Picorey boy proved to be quite an entertainer. His song numbers were deep-voiced novelty affairs, such as the "Olaf" song from "Chauve-Souris." Picorey has a deep bass and gave it plenty inflection, which was necessary to get the desired effect with the songs he chose. In both his songs he had to supply much robust laughter, which he did with gusto, judging by its sound.

Lazarin also possesses a pair of powerful tonsils and knows how to use them. Opened with "Tommy Lad" and later drifted into the pop "My Ideal." His baritone is clear, strong and distinct, although sounding somewhat heavier than when heard in person.

An enjoyable song program, despite the absence of the better known Mario.

JOHNNY HAMP ORCHESTRA
Dance Music
Ballroom, Congress Hotel
KWY, Chicago

Johnny Hamp, one of the older names among dance bands, is now playing at the Congress Hotel, which is among Chicago's MCA stellar half-dozen bookings in point of ritz and desirability.

Hamp is an NBC nightly feature from the Herald-Examiner station, KYW. That's an angle to be considered for the aims of NBC and MCA are naturally antagonistic. NBC doesn't relish giving its facilities to non-NBC attractions, but is not now in a position to express its preferences. Some sort of a bang-up is in the cards for the future, however.

Hamp specializes on novelty numbers, punchy vocalizings and the bizarre in orchestral entertainment. In Chicago the tendency, when going into a couvert nook, is to spend the evening along with the bankroll. Cafes, of course, get an after-theatre play, but a substantial portion of the trade arrives for a late dinner and stays for a curfew. That means a heavy burden is placed upon the featured band, which is under a necessity of going through a long evening with a more or less fixed congregation that demands variety in repertoire and versatility in performance.

Quite sensibly the best stuff is reserved for the interludes, when the mike is alive and the ears of the great American middle west are available. Then Hamp uncorks his choicest samples and his most combustible grenades. It makes one of the more delectable of the dance sessions in the Chicago area. *Land.*

RITTER'S POLISH BAND
Folk Music
All-Polish Program
WCFL, Chicago

WCFL is the "voice of the farmer and laborer," and also, but unofficially, the foreign-speaking population of Chicago. Polish hour is broadcast in native languages, with only a condensed English announcement. Commercial plugs seem confined entirely to the Polish language as E. A. Ackerman, the English announcer, doesn't try to sell or plug at any time.

Musically the program is attractive for its wholesome departure from the monotonous pops heard from the regulation radio bands. Ritter's takes its names from the Polish merchant it celebrates. The leader is Maestro Bonckowski, and his numbers run to Polish polkas and spirited gavottes, which possess to outsiders the appeal of the unusual.

During the Polish program they paused long enough to present a skit bearing the title "Yearning for the Native Land." Mostly, however, it's polkas and gavottes, punctuated by the sales spiels from an earnest Polish gentleman.

There are around 350,000 Polish residents of the Chicago area, so the scope is obvious. *Land.*

R-K-O HOUR
KHJ, Los Angeles

Networked on the Columbia Broadcasting System, KHJ locally brought in the regular R-K-O hour, which started off exploiting "Beau Ideal." Picture mentioned as opening at the Mayfair, without an indication to the network auditors as to where the Mayfair is. Might not be a bad idea if the outside-of-New York listeners were given a thought and the announcements made a bit more elastic.

Milton Schwartzwald's "Father of Victory" march was overtured in honor of the Herbert Brenon picture.

Kate Smith and Phil Cook were among the ensuing specialists heard. There must have been others. Cook is the "Quaker Oats" ether exploiter who was touted before as a stage possibility.

Aside from the comment in the initial paragraph, the R-K-O hour was about of the same ordinary average as heretofore. Caught 3,000 miles away from the broadcast central, however, it is immediately impressive how valuable an asset this form of ether exploitation could be if the brand of vaudeville in the R-K-O houses was of important enough calibre to back up the advance radio ballyhoo. *Abel.*

JIMMY BITTICK
Orchestra
Town House, L. A.
KFWB, Los Angeles

Jimmy Bittick and his orchestra are heard from the swanky Town House, in the downtown Wilshire sector of Los Angeles, etherizing from Warners' station, KFWB, and more recently on the United broadcasting chain, taking in KGER, Long Beach and others.

Bittick has a nice style of melodic syncopation, not especially distinguished, but as satisfying as anything else on the ad-clogged ether. At least KFWB, aside from its own plugs for pictures current at the downtown and Hollywood Warner theatres, doesn't annoy the atmosphere in connection with Bittick's jazzique, as on other occasions.

There are also suitable vocal interludes. *Abel.*

HOTELS FOR SHOW PEOPLE

THE CHARLOTTE CUSHMAN CLUB, Inc.
1010 SPRUCE STREET, PHILADELPHIA
CLOSE TO ALL DOWN-TOWN THEATRES
ORGANIZED IN 1907 FOR THE ACTRESS ON TOUR
RATES: Single Room, $18-$20; Double Rooms, Single Beds, $17-$18; three and four in room, single beds, $15-$16. This includes meals. Coffee and rolls, 9 to 10 A. M. Served in room if desired. Full breakfast, 12 noon. Dinner, 5:30 to 6:30. Supper after theatre. Annual Dues, $1.00. Address, Mrs. Edith S. Rice, House Secretary, 1010 Spruce Street. Phone, Pennypacker 3915

The Charlotte Cushman Club, Inc.
No. 1 MARLBOROUGH STREET, BOSTON, MASS. Close to All Theatres
Rates: Single Room, $18, $19, $20. Double Rooms, Single Beds, $17, $18, $19. Three and four in room, single beds, $15-$16. This includes meals, coffee and rolls, 9 to 10 a. m. Served in room if desired. Full Breakfast, 12 noon. Dinner, 5:30 to 6:30. Supper after theatre. Annual dues, $1.00. For the actress on tour.
Address Secretary Charlotte Cushman Club. Phone Commonwealth 9155

CHARLIE WELLMAN
"Prince of Pep"
KECA, KFSD, Los Angeles

Charlie Wellman, yclept the "Prince of Pep," makes his debut on the western branch of NBC via KECA and KFSD, transmitted by remote control from San Francisco, and hailing the coffee customers in Portland, Seattle, Phoenix, Albuquerque, et al., as well as those in California, on behalf of the Mellow coffee brand.

Wellman is a ukeing songster with an engaging radio diction.

In between plugs, which, for all their obviousness at least possess some semblance of careful preparation, Wellman reels off four or five pop ditties. Not a bad average for a 15-minute period. *Abel.*

MR. X
Talk
KHJ, Los Angeles

Something new in mystery stuff over the radio with a real punch is this inside comment on gambling. Announcer emphasizes Mr. X's real name would never be revealed.

Mr. X reveals how suckers are gypped by the wise guys. When heard he was giving the low down on a Tia Juana "game of skill" and card playing as done by sharps on trains. Similar subjects each week.

Talk was highly interesting.

DETECTIVE STORY
Commercial
WABC, New York

While the "True Detective Stories" beat Street and Smith to the air with a radio dramatization of one of its mag stories, the latter firm does it best to make its program creepy, starting at the announcement by "The Shadow" who delivers in low register, hissing and growling in villainish fashion.

Last week's story mechanically presented. Decided intent of the players to overplay. *Mark.*

WADE HAMILTON
Organ
KFWB, Los Angeles

Wade Hamilton is a regular morning half-hour interlude from the console of Warner's Forum, L. A., via Warners' KFWB. His organics impress as stop-gap stuff, lacking ethereal distinction.

As a remote-control feature Hamilton might give more attention to trick stuff or novelty renditions instead of playing his pops and standards in straight fashion. *Abel.*

Miami's Floor Show

Percy Oakes booked a floor show into Bouche's Villa Venice, Miami Beach, for ten weeks starting Jan. 17, with three weeks in Havana to follow.

Among the acts were Mazonne and Keene, Princess White Deer, Ray Davis, Henry Mack, Radion Trio, Steele Sisters and Adolph Giron's orchestra.

A FINE NEW ENGLAND HOTEL EXTENDS ITS WELCOME
the Bradford of Boston
Fifteen Floors of Modern Hotel Comforts
Tremont St. at Hollis — Theatre District
Every room with tub or shower. Restaurant and cafeteria. Room tariff — Single, $3.-$4. Double, $4.50-$7. Special weekly rates to the Profession
L. C. PRIOR MANAGEMENT
The Lenox — The Brunswick

The MARLBORO
Furnished 1, 2 and 3 Rooms
Single, $6 up; Double, $10 up.
Kitchen Privileges. Elevator. Steam Heat.
518 West 151st St. (near B'way)
Phone ED. 4-5517 New York City

LETTERS

When Sending for Mail to VARIETY Address Mail Clerk.

POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED

LETTERS ADVERTISED IN ONE ISSUE ONLY

Avendano Carlos
Baker Doc
Briscoe Murray
Chappel & Carlton
Deland Lucile
Downing Harry
Florida Geo A
Frederick Kirk
Goodman Girard
Harcount Daisy
Kintzing Frank T
McLean Dorothy
Patterson Gertrude
Purdy Inez
Reno Eddy
Taylor James R

CHICAGO OFFICE

Carr Billy
Catos Vagabonds
Clark Frank
Comey & LaFae
Coscia & Verdi
Davis & McCoy
Evans Alvin A
Fehnova Ivan
Flescher Frank
Gilbert Bert
Harrison Mrs L
Imhoff Roger
Perry Harry H
Rath Robert
Robertson L E
Ryan M E
Triggs Teddy
Verner David W
Wilson Geo P

New Village Place

Cliff Clifton, formerly at the Barn and Nut Club, Village night spot, will open a no-cover club Jan. 26 on the premises formerly occupied by the Rodeo. It will be called the Radio Rodeo.

Nat Brusiloff has been booked in with an eight-piece band by CBS.

AL TRAHAN
TED LEWIS
HERMAN TIMBERG
GUS EDWARDS
RUTH ETTING
BENNY DAVIS
EVA PUCK and SAM WHITE
ANN SEYMOUR
WALTER WINCHELL
BROX SISTERS
MILTON BERLE
HAL SKELLEY
BOBBY FOLSOM
EARL FABLER
ANATOLE FRIEDLAND'S 20th Century Revue
WILLIAM GAXTON
VENITA GOULD
AUNT JEMIMA
HARRY CARROLL Revue
CARMEL MYERS
GEORGE BROADHURST
BURKE and DURKIN
JIM TONEY
GUS EDWARDS' "TREE SITTERS"
ZELDA SANTLEY
STONE and LEE
HAL JEROME and GLORIA GRAY
KELLER SISTERS and LYNCH
NEVILLE FLEESON and SYBILLA BOWHAN
GRACE and MARIE ELINE
THE DIAMOND BOYS
AL WOHLMAN
SAM LEWIS and PATTI MOORE
GOLDEN'S LIVING JEWELS
FRED LIGHTNER
ANATOLE FRIEDLAND'S 12 O'Clock Revue
MARTY MAY
TYLER MASON
MELODY PARADE
JOHNNY MARVIN
PORCELAIN ROMANCE
DAVE SCHOOLER
ROSCOE AILS
LUBIN, LARRY and ANDRE
PHYLLIS RAE and Co.
MEYERS, LUBOW and RICE

CABLE ADDRESS
Cmorrison

TELEPHONE
Bryant 5746

Personal Service and Representation
Always on the Alert for New Material

Booking R-K-O- Vaudeville, Production, Foreign, Fanchon and Marco Ideas, Talking Pictures Chain and Electrical Transcription Radio Broadcasts . . .

THE CHARLES MORRISON AGENCY

1560 Broadway
New York City

ASSOCIATES

Jess Freeman **Larry Puck**

Seymour Felix

America's Premier Dance Director

Personally Represented by Charles Morrison

CHARLES MORRISON

Booking Manager, Artists' Bureau

FAMOUS ARTISTS OF THE AIR

INC.

BEN BLUE
WINNIE LIGHTNER
JACK HALEY
BILLY GLASON
DAVIS and DARNELL
CHARLES ALTHOFF
EDDIE BUZZELL
JULIUS TANNEN
SINGER'S MIDGETS
WHITE and MANNING
FRANCES WHITE
STEWART and LASH and CAVALLIERS
STROUD TWINS
PAUL TISEN and NORMA GALLO
ROME and DUNN
JACK PEPPER
MISS PATRICOLA
MURRAY and ALAN
ZELMA O'NEAL
JOE YOUNG
AL B. WHITE
JACK WALDRON
AUDREY WYCKOFF
IRVING EDWARDS
SERGE FLASH
MARTY MAY
JOSEPHINE HARMON and SANDS
BOBBY HENSHAW
BERT GORDON
ANN PRITCHARD
NAOMI MORTON and Co.
JUNE O'DAY
MELANO and DAVIS
FRANK CONVILLE and Co.
CASA and LEHN
JEAN CARR
EVA CLARK
DANCE FABLES
JAZZ LIPS RICHARDSON
BETTY JAYNE COOPER
MISS CORINNE
RUTH FORD
VERCELL SISTERS
STEVENS BROS. and NELSON
SAUL FREED FOURSOME
ROBINSON and DE WITT
ROXY LA ROCCA
LOMAS TROUPE
FLO MAYO
BARNEY GREEN and BESS
JACK and KAY SPANGLER